

# **PAGES MISSING IN THE BOOK**

# **The Sculpture of this Century**



## **411 illustrations**

### **438 biographies of sculptors**

Since the beginning of the century, interest in the new developments in contemporary art, both on the part of students and the general public, has been focussed mainly on painting. Before the outbreak of the last war barely more than three or four great sculptors could be called to mind whose names were known throughout the world. As recently as five or six years ago sculpture could still be said to be the poor relation of the art of our time. What impulses have occurred to bring it out at last from its obscurity? The attention paid to sculpture has altered, almost overnight, throughout the world. Great open-air exhibitions have effectively contributed to the promotion of interest, and to greater understanding. At the same time the ranks of sculptors have rapidly grown, their range is daily being enriched and diversified. Sculpture today is everywhere considered to be moving forward towards taking its place once again as a great art.

The need for a work that would deal comprehensively with the sculpture of this century has thus become strongly felt. This important and monumental task has now been completed by Michel Seuphor.

After establishing an illuminating parallel with present-day painting, the author presents an historic account of sculpture, from Rodin to the most recent manifestations of sculpture in the principal countries of the world. The subject of relief is also dealt with, followed by that of the relation of sculpture to architecture. Finally, a biographical dictionary giving an account of 438 sculptors completes the work. The whole is illustrated by 411 judiciously selected photographs. It might be called a compendium of sculpture; certainly it provides a wealth of information hitherto unequalled on the sculpture of this century.

Jacket illustration: Brancusi's studio

APR 11 1986



## The Sculpture of this Century

DATE DUE

JUN 27 1988			
JUN 27 1988			
JUN 27 1988			
FEB 25 1988			
MAY 28 1988			
DEC 13 1988			
MAY 29 1990			
DEC 08 1990			
FEB 02 1995			
MAR 16 1995			
MAY DEC 18 1995			







MICHEL SEUPHOR

# **The Sculpture of this Century**

**Dictionary  
of Modern Sculpture**

EDITIONS DU GRIFFON  
NEUCHÂTEL/SWITZERLAND

Translated from the French by Haakon Chevalier  
Cover: *Bird Mask* by Jean Arp, from a relief of 1918

© 1959 by Editions du Griffon, Neuchâtel/Switzerland. Printed in Switzerland.  
Second printing 20, 5, 1961.

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*The making of this book would not have been possible without the disinterested assistance of many persons. I wish to thank them all, but in particular Mrs. Palma Bucarelli, chief curator of the Gallery of Modern Art in Rome, Mrs. Niomar Bittencourt, of Rio de Janeiro, Mr. and Mrs. B. Tremaine, of New York, Mr. and Mrs. H. Winston, of Detroit, Mrs. Nina Trygvadottir, painter in London, Miss Lisbeth Leclercq, of the Netherlands Institute of Paris, Mr. Maurits Blicke, art critic in Brussels, Mr. Theodore Brenson, painter and professor in New York, Mr. Ado Fleischmann, painter in New York, Mr. Sidney Geist, sculptor and art critic in New York, Mr. David Lewis, art critic and professor in Leeds, Mr. Ivan Picelj, painter in Zagreb, Mr. Eduard Trier, art historian in Cologne, Mr. Antonino Virduzzo, painter in Rome, the British Council, the Gimpel Fils Gallery of London, the Galerie de France, the Galerie Louise Leiris and the Galerie Maeght, of Paris, as well as the sculptors themselves who have all generously made their photographic documentation available to me.*

*I wish finally to express my gratitude to Mr. Marcel Joray, the organizer of courageous art events in Neuchâtel and Bienne, who first conceived the idea of this book and who entrusted me with its execution in a spirit of entire freedom. An enthusiastic collaboration between publisher and author is too rare a boon not to call for a warm tribute.*

M. S.

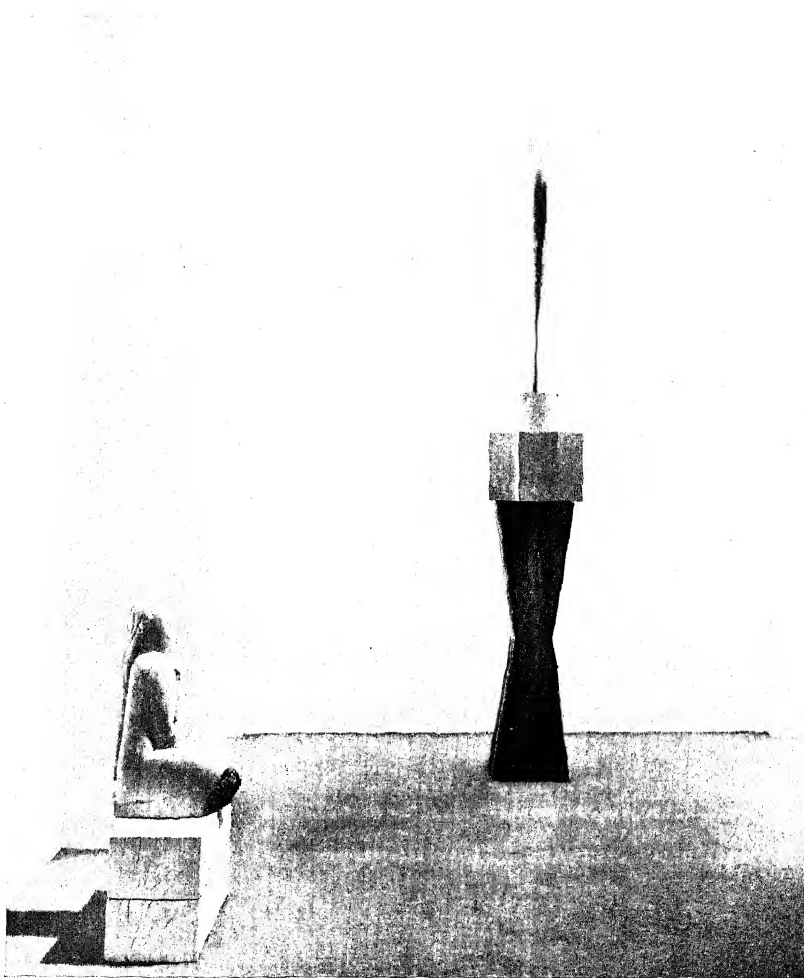
## I. ARGUMENTS FOR SCULPTURE

It seems that art today, like a man, walks on two feet, a left foot that conquers, a right foot that holds. They complement, rather than contradict each other, but their seeming contradiction is a precious goad. It is perhaps the secret of the vitality of the art of this century. Sometimes these antagonisms find a curious equivalence in a single artist, although the contrary is more frequent. [This opposition into two poles becomes very evident when one compares the present state of painting to that of sculpture. ¶The former increasingly gives precedence to romantic ardor, to revolutionary gestures, to irritation with means, whereas sculpture, even the newest, remains calm, preserves a classic accent. May I here once again note the presence of the cry and of style \* which, while appearing to combat each other, march side by side like two original forces of a single entity.

The cry, it may be noted, is more particularly at home in painting, which often comes close to writing, allowing a direct effusion; while sculpture, by reason of the very matter that constitutes it, is governed by slowness, hence by reflection. Thus, behind the pioneers, the builders build. The former cut down everything and take possession of virgin lands, the latter settle them. There is no freedom without the former, there is no strength without the latter. What freedom invents, it does by virtue of the reserve of strength at its point of departure, of that firm support that it rejects, from which it leaps.

At first sight no common denominator seems possible between the one who writes in the sand the mad imaginings of his delirious spirit and the man who patiently chisels an axiom in the rock. This is because the wielder of the chisel draws up a catalogue. If he does not aim to invent, he inventories, he finds, and so he invents after all. He

\* The author uses the terms "*le style et le cri*" to designate, on the one hand, the formal, controlled element in a work of art and, on the other, the spontaneous, intuitive element. It has seemed best to keep the equivalent terms in English. (Translator's note.)



Constantin Brancusi. Left: Ancient Figure, 1906-1908; right: Bird in Space, 1926

is one of an army of geometers, who leave nothing untouched, who will presently take hold of what is written in the sand—if, that is, the wind has not passed by first—and this too will not be lost to culture. Later, some of these fleeting words will also be found engraved in marble. And the ancient dreams will bring wonder to the new topographers.

Thus style in a sense swallows the cry, culture leaving nothing fallow. But does not the most spontaneous cry, if it have in it some lasting quality, owe it to a deep instinct that is wisdom, does it not come *from the heart*, and is this heart not the pure rhythm, the measure of all things? Thus, mysteriously, style and the cry join. What is direct and appears violent still proceeds from that reserve of measure which is true power, which is the heart of the cry.

But the opposition is more flagrant in the art of today, and this applies also to the opposition that now concerns us between painting and sculpture. It is an undeniable fact that compared to current painting—tachism, informal primitivism, action painting—sculpture has the look of a poor relation, intimidated by the other's exuberance. But I do not believe that this is bad for sculpture. Aside from the fact that poverty is not a vice, as the proverb so justly says, there are poor relations whose modest pittance is of useful succour when excesses of all kinds, or megalomania, have brought others to the hospital and ruin. It even happens that the poor relation is the surest refuge, that the confidence that has been placed in him is the only intact capital, the only reserve that it has not been possible to squander, moral values not being convertible into money.

If, in the realm of painting, one sometimes sees very young painters rapidly outdistancing in renown older colleagues who have slowly built up an authentic, profound personal style, it is because novelty here is at a premium, even when it assumes the form of the most facile exaggeration. Such a phenomenon is hardly possible in the realm of sculpture. At least the inevitable injustice here assumes a wholly different aspect. When a young sculptor, aided by the publicity and diplomacy that are a part of the career of an artist today, achieves a precious celebrity, it is found that he has reached a certain level of classicism, I mean a stage of restraint and discipline in free self-expression, and that he owes nothing to the invocation of absurdity, even less to delirium.

If it be true that life oscillates between boldness and prudence, the words do not exhaust the idea that they contain. For there are moments when boldness is the only prudence, others when prudence is the greatest boldness. Today, in the plastic arts, the prudence of sculpture is at the same time the greater and the lesser risk. The greater risk because of that over-reaching, on every hand, of painting in effer-

vescence, in a state of exaltation, so that sculpture appears to be voiceless; the lesser risk because of certain essential values that the whirl seems bent upon dispersing forever. The value of style, for example. Style is being denounced in favor of an art of vociferation. I know that this also is necessary, that this may contain secret virtues for the future; I understand and accept every revolt against style, against the established order. But in the long run revolutionary delirium is as tedious as a litany and when savagery has had its day, life reasserts itself. It then has recourse to another form of love in which boldness gives way to prudence. There is perhaps less sap, surely as much substance, in the tenderness that protects as in the intoxication that, without discernment, dissipates its riches. Sculpture, today, bears everywhere upon it the sign of this tenderness, of this sublimation of love.

When one emerges from one of these splashy exhibitions of 1958 painting, what a rest for the spirit to drop in at a sculptor's studio. There, all the skin-deep follies of a female art in quest of sensation; here, on the contrary, one rediscovers a human rhythm, an eternal restraint, an effort to reduce or to build something. And wisdom itself, with its soul of anguish. Not the simulated anguish of painting: informal academicism!

Painting, all its effusions exhibited, all its lyricism exacerbated, comes down the mountain, cavorts with its charms in the expressionist pool in which everyone stirs up the lovely mud in lovely bursts, which are all alike. Sculpture, impassive, watches the show.

To painting belongs color; to sculpture, form. This simple parallel announces their antithesis: painting clings to illusion, sculpture clings to being. The one makes good because it solicits us, the other because it lasts. All the fashions of the new art are launched by painting: sculpture, even of the boldest *avant-garde*, takes certain permanencies, naturally, into account. Just measure, on the one hand, the distance that separates the Sixtine ceiling from a canvas by Manessier or Soulages, and on the other hand that which separates the Slaves of the tomb of Julius II by the same Michelangelo from a work by Brancusi or Arp, and everything becomes illuminated: sculpture is not subject to time in the same sense as painting. The latter tends to be the reflection of a given period, it must be contemporary and strike the eye; the former confronts other, more robust values. Painting illustrates, and thereby exalts; but, like everything that sticks to time, it readily falls into ambiguity. In sculpture there is no phantasmagoria, no theatrical setting to waylay the spirit, but real data of weight, measure, dimension, strength. A will to everlastingness is always present. Virtuality, becoming, are proper to painting, and most particularly to that which reigns at the moment at which I am writing.

Painting will be savage and animal, or it will be nothing—to use the no less savage jargon of some of its spokesmen. What a strange conception: only a state of intoxication or ire is compatible with a true artist! Sculpture, on the other hand, refuses to be executed at white heat, it has no truck with heedlessness and owns no means of simulating trances. Far from being flighty or asocial, it cannot be conceived as otherwise than slow, reasonable and reasoning. It bears within it an unprootable equilibrium, like man. Perhaps it is man himself, perhaps it represents him in what is most human in him, I mean least animal. Sculpture is a solid and pacific song which can, which must, move us today. Through the experiments and the research of a half century of art, it has acquired its titles of nobility. This is its hour.

I do not mean by this that the hour has come for it to draw the crowds. In the Salons, in the museums, sculpture will undoubtedly always draw fewer people than painting. This is because color caresses (or strikes) the eye; it makes us dream. Even if it screams, it tells us something; it dramatizes light and seduces the eye. Sculpture does not have such weapons; it is discreet and feeds upon silence. It does not even dispose of black and white, but of shadow only. Itself is a shadow: a room full of sculpture is a phantom place, and generally sinister. Beauty here is whispered. One would be tempted to say that it is a heart-broken beauty, which is waiting first to be discovered, making no effort to come to us, and which, even when discovered, remains humble and consents to speak to us only in a low voice. Sculpture is the apprenticeship of effacement.

Whether it be of iron, of stone or of wood, sculpture is a naked body; whether it be bright or monochrome, sober or wordy, painting is a manner of clothing the canvas, of covering its initial nakedness. Whoever seeks the truth of forms will sooner or later be attracted by sculpture; whoever seeks illusion, the wiles of the mind, loquacious confession and its literary clevernesses, will find all he desires in painting. The successful painter of today is a great artist, in the full sense of the term, without excluding the music-hall or theater connotation. The sculptor, for his part, is also a worker. He is not content to gesticulate, he also applies himself, he spells out his words; for it is not enough for him to knock off a few chips from a block of stone and to render it shapeless to make a work of it: he has to create an order.

An order is an end in itself. Order is the salvation, the preferment of man. For man aims at permanence, not at provocation; man tends to preserve the essential, of which the peripheral excitations are but the casket.

Order by no means signifies academy, nor style stylization. Order is an autonomous conquest for each generation, for each discipline of art, for each individual. It is the true quest of every man. It is the secret image that every artist pursues, it

is his reason for being, the substance of what he creates. If he does not create an order he does not create. In this pursuit we encounter boldness and adventure, the anguished quest, now vain, now miraculous. But an authentic quest, without any cheating, without the showing off that is so easy for the painter, without that fanfare of insolences that accompanies so many painting events today. The sculptor never enjoys these facile triumphs: he is a mortified man. A mortified man who is magnified by work alone.

## II. RODIN

Everything has been said about Rodin. We shall therefore content ourselves with evoking in a few lines his action which was very great, his influence which was universal. It is clear for us that Rodin is a starting point. What we see less clearly is how he was able, at one stroke, to put an end to the insipid academicism that had reigned over sculpture for so long that it is scarcely believable that a single man could have sufficed to uproot it forever. Perhaps Rodin owes his power precisely to the enormity of his task; the latter nourished the former. I can hardly pass the crossing of Boulevard Raspail and Boulevard Montparnasse without a glance at the *Balzac* and a feeling of admiration for that "tribute to genius," still so full of romanticism but at the same time crammed full of novelty. Let us remember the date (1898) and the battle that this work gave rise to. A century is ending. In this human and wretched sack we find reminiscences of Gavarni, of Doré, of Daumier especially, but with what heightened force; in this surge that rises toward a head that dominates it, another period, at the same time, is prefigured. This Boundary Stone god erected at the crossing is himself a boundary stone and a crossing. Many things end here, many things begin. Rodin, for sculpture, is the equivalent at one and the same time of Van Gogh, of Gauguin and of Cézanne for painting. At this point he is great, at this point he is alone.

How well-behaved, as if intimidated by his presence, are the classics who came after him, the Despiaux, the Maillols, the Gimonds, even Bourdelle! Across the centuries during which sculpture seems to have lost its spirit, he is the one, the first, to link up with the *cinquecento*. Through Rodin, sculptors relearned how to compose without prettifying, to signify without describing. The lofty lesson of the Renaissance they received through him. And he himself had received it from Michelangelo. The six weeks that he spent in Florence and in Rome in 1876 (he was thirty-seven) marked him for the rest of his days, set a seal upon him, as it were. Michelangelo is not only his master, he accomplishes him. It was he who took the *Slaves* sketched



for the tomb of Julius II from their matrix, giving them an added touch of vibrant life. "I move," Rodin said, "in the remotest antiquity. I want to link the past to the present, revive memory, judge and somehow complete. Men are guided by symbols. These are not to be confused with lies."

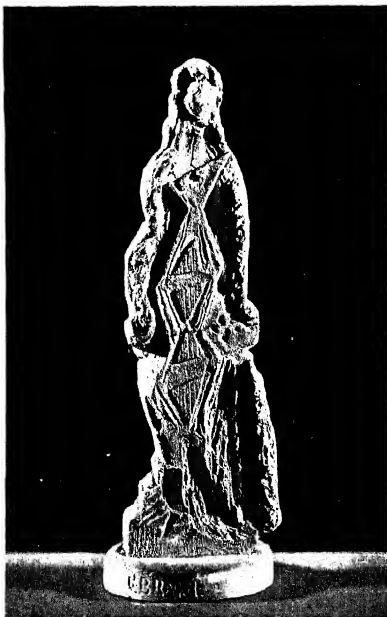
The search for truth was in fact to be the great concern of the authentic artists of this century. Every art movement wanted to start again from the beginning, every creator wanted to discover the fundamental laws for himself. When Rodin died, in 1917, cubism had overtaken him and had introduced negro statuary, whose existence the master of Meudon had not even suspected. Like Michelangelo, like the whole Renaissance, he remained under the hypnosis of antiquity. "The line that casts its wonder," he would say, "is the mark of the antique. When the antique is judged to be cold, it is by someone who believes in calumny. The antiques are closed, and nothing more can be added to them in the way of quality."

### III. THE SCULPTOR PAINTERS. MEDARDO ROSSO

Setting aside the case of Rodin, it was painters who saved the honor of sculpture in the nineteenth century and at the beginning of our own. Daumier, Degas, Renoir and Gauguin have left sculptured works which are sometimes rough, but which always have a startling truth. They are at opposite poles from the academic and savorless production of the career sculptors. To Gauguin belongs the credit of having awakened interest in the art of primitive peoples. We know what immense influence the works of the negroes and of the islanders of the Pacific were to exert, in Paris, on painters and sculptors. It is far from being exhausted today. Easter Island, in particular, is oddly—and subtly—present in the most recent sculpture. There is hardly a country in which those imperious heads do not, if I may so put it, show the tips of their ears or the tops of their skulls in the work of the young sculptors.

The successors of the great painters of the last century, Matisse, Picasso, Braque, Léger, Kokoschka, La Fresnaye, Derain, Miró, Ernst, Permeke, Chagall, Fautrier have all made sculptures. In the case of certain painters the sculptured work has a qualitative and quantitative importance nearly equal to that of their painted work. Such is the case of the Belgian, Wouters, who died very young in 1916, of the Italians Boccioni and Modigliani, both of whom likewise died young, of the German Freundlich, finally, who became a victim of the Nazi camps.

How are we to account for the importance of the role that painters have played, and still play, in sculpture? To my mind, it is due to the need for relaxation, for change. Can one devote oneself to a single trade for a whole lifetime without choking? Without choking *it*, is what I ought to say. One sterilizes and kills what one hugs too tightly. So every man instinctively seeks dis-traction, relaxation, and sculpture (or a violin) sometimes relaxes the painter as drawing distracts and de-contracts the sculptor, the poet. The double trade, or rather, the two disciplines, give rest from each other, and by the same token complete each other. They complete each other because nothing is complete, because neither is sufficient unto itself. But



Georges Braque, Figurine, 1920



Joan Miró and Llorens Artigas, Land of great Fire, 1955

detachment enriches the spirit. And thus it is that the relaxation of painters in sculpture, by its detachment, has nourished the spirit of sculpture since Daumier. To say that novelty has its source elsewhere is a truism. But "elsewhere" has many meanings and contains the idea of the unexpected. The painter and his independence have been the "elsewhere" of sculpture, which appeared to have been fixed forever and to be incapable of self-understanding. The painter and the African negro have again placed it before its eternal problems.

Unusual, surprising, at the close of the nineteenth century, is the figure of Medardo Rosso, who in contrast to what we have just seen has affinities with painters. This Italian sculptor reflects the spirit of impressionist painting in his very strange work,

which appeals through a social aspect that is not devoid of poetry. A sculptor who shares the painters' efforts in the direction of illusion, affronting the same technical problems, the same concern with expression, is obviously a very odd case. From clay and wax he brings forth characters who seem to have been taken directly from life and who are surrounded by an atmosphere evoking the period when they were conceived. He lived in Paris, where he was esteemed by Zola, by Degas and by Rodin. I believe, however, that the influence he is supposed to have exerted on the latter has been somewhat exaggerated. Rodin did buy a work of his in 1891 and



Marc Chagall, King David, 1952



Marc Chagall, Moses, 1952



exhibit jointly with him at the Autumn Salon of 1904. The fact remains that Rodin's personality had fully developed before the meeting with the Italian. "Medardo Rosso," Carrieri writes, "has no precedent in the history of sculpture. (...) He constitutes a brilliant episode, without sequel: a kind of fugue, an adventure." As an intimist sculptor who strikes a very human note, at times approaching genre painting, Medardo Rosso is precious to us above all because he shows us with exceptional eloquence the literary dead end and its allusive subtleties, its refined murmur, the path in short that sculpture must not follow if it would live on good terms with itself and that it had in fact not followed up to that time.

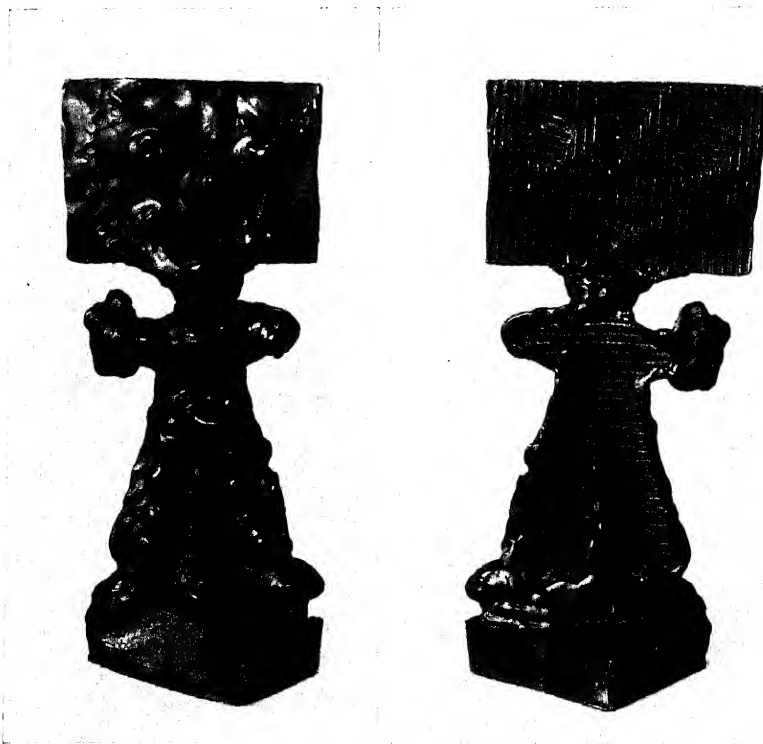
A rare, probably unique, example of a sculptor who was obviously born to paint.



Henri Matisse, Reclining Nude, 1907

One is struck by the affinity he shows with certain pre-impressionists like Monticelli and Boudin, but with a keener poetic accent; and this leads one to believe that he elegantly squandered his talent. What might not have been expected of him if he had found his true vocation! He had in him, in my opinion, the stuff of a Goya.

Medardo Rosso died in Milan in 1928. In his native country he enjoyed a belated celebrity, owing to the action of the futurists.



Pablo Picasso, Standing Figure, 1958

#### IV. THE CUBIST SCULPTORS

Cubism is primarily a painters' movement. But these painters discovered the straight line, which is the outstanding architectonic line, and their compositions—whether they be harlequins or still lifes—are often broken monuments, of a kind, which seem on becoming pieced together again to tend to fill the whole canvas. This method of constructing a figure by demolishing it, or rather to construct the canvas with very simple elements of which the prism was the most frequent, seemed to clamor for sculpture. Sculpture *did* make its appearance, but not right away; it was several years before Csaky, Laurens, Lipchitz, Zadkine revealed themselves as specifically cubist sculptors. Their authority, too, was more limited than that of the painters. Once and for all, sculpture is less spectacular. For this there is no remedy. And sculpto-painting is not a solution but a wrongly stated problem, I mean a deliberately ambiguous one.

In their sober use of color (a reaction against the motley splash of the *fauves* and against that of the contemporary Kandinsky, which burst forth in Munich like an oriental feast) and in the prismatic fractioning of the motif, the canvases and drawings of Braque, Picasso and Picabia of the years 1912 and 1913 are tantamount to sculptures reduced to a plane surface. The actual sculptors were hard put to it to do better. And so, to create a diversion, they instinctively began to color their works or to look for novel sources of inspiration in materials that had never been used before. Archipenko, in this realm, exerted a considerable influence. As early as 1910 he had opened a school in Paris; closely associated with all the cubists, he regularly exhibited with them in the salons as well as at the *Section d'Or*, founded by Jacques Villon in this same year 1912.

But Archipenko left for Berlin in 1921, and Paris forgot him. Yet it was in Paris, from 1910 to 1920, that he did his best work. His creative power seemed after that to decline. But his stay in Berlin did not by any means pass unperceived. During the two years that he spent there several albums and monographs were devoted to





Alexander Archipenko, *The Gondolier*, 1914



Alexander Archipenko, Woman doing her Hair,  
1916



Alexander Archipenko, Standing Figure,  
1920

the Russian sculptor. Happening to be in Berlin myself toward the end of 1922, I was struck by the repercussions that his work was having: his women-vases were to be seen everywhere and his famous feminine torso, in bronzes of different sizes, adorned the show-windows of all the fashionable stores. No one would then have suspected that the "great" Archipenko already belonged to the past. His cubist reliefs, his wooden or terra-cotta statuettes, hollowed out, perforated, reduced to a

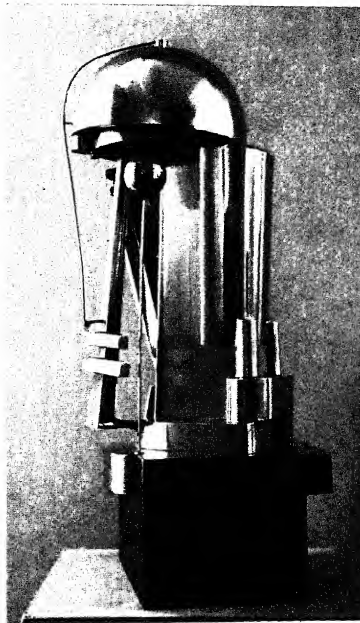
few lines and yet sensual, still surprise us today. A little later he resorted to the use of multiple materials, both opaque and transparent, for his reliefs. But his most fertile discovery was that of the alternate or simultaneous use of the concave and the convex. He applied this process with great skill and achieved amazing effects with it, particularly in the *Woman Walking* and in numerous interpretations of nudes (*Woman Standing*, *Woman Seated*, *Woman doing her Hair*). The statue, at the same time, became boldly perforated. The parts removed from the mass have always played a positive role in sculpture, but here for the first time the void became an integral part of the mass itself, the voids were active in the same degree as the solids. By a system of bridges flung into space sculpture became an airy play, it aspired, it seemed, to become light as lacework.

Archipenko's bold innovations were not adopted, at the time, by the Parisian sculptors who all remained attached to sculpture in the mass. It was considerably later that Lipchitz and Gonzalez, each through his own personality, were to apply the principles so clearly enunciated by Archipenko, when he himself had already abandoned them.

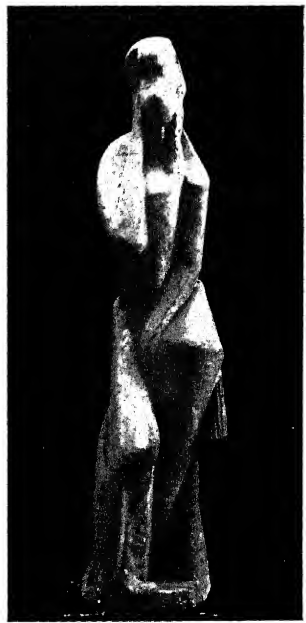
In Berlin his participation in the Herbstsalon of 1913 caused a sensation. In the essays that were later to appear in the same city, certain works of his were to be considered as cornerstones of the new sculpture—the *Pierrot-carrousel* (1913), for example, and the *Gondolier* (1914). The latter was given the honor of a long analysis by Georges Vantongerloo in one of the first numbers of the Dutch review, *De Stijl*, in 1918. In the words of a poet, Ivan Goll, writing in 1921: "The masterpiece of that time was the *Gondolier*, an impressive vertical barely supported on a diagonal. In the whole work one senses a floating equilibrium that vibrates in every part of the image like the pressure of imaginary lagoons, the mystery of primal forces. One arm only, and nothing but a leg, complementary to the single oar. And over it all a deep peace, the peace of one who knows that he will strike shore."

Archipenko has been living in the United States since 1923.

Widely known in Berlin during the twenties, Rudolf Belling was strongly marked by Archipenko's influence. The latter's *Hero* (1910) and *Boxers* (1913) have left reminiscences in several of Belling's works of 1919 and 1920. Later he took a more constructivist direction (*Head of silvered bronze*, 1923) but without abandoning figuration. We are indebted to the same sculptor for the invention of a kind of abstract display doll, of copper, of a linear and flexible construction. They had a great vogue in Germany about 1923 and were presented ten years later, as novelties, by the Galeries Lafayette in Paris.



Rudolf Belling, Sculpture, 1923



Joseph Csaky, Clad Woman, 1913

Three other sculptors from Eastern Europe were to contribute outstandingly to Parisian cubism. They are Csaky, Lipchitz and Zadkine. The first-named came from Hungary in the same year as Archipenko (1908), the other two were to arrive in Paris one year later, Lipchitz from Poland, Zadkine from Russia.

Csaky, after Archipenko, was the first sculptor to join the cubists, with whom he exhibited from 1911 on. They were followed by Duchamp-Villon, brother of Marcel Duchamp and of Jacques Villon. And then, in 1914, by Lipchitz, Laurens and Zadkine.

The works that Csaky exhibited in the Autumn Salon and at the Independents strike us today as rather timid in their cubism. Yet they unleashed, as did all the other cubist



Raymond Duchamp-Villon, *The Horse*, 1914

works, a fierce hostility. The critics unanimously condemned them. “This Csaky,” wrote one journalist self-righteously, “is a stranger even to sculpture.” The sculptor has told me many an amusing anecdote illustrating the climate of the period. On his way to the opening of the Autumn Salon of 1912, he heard a muffled noise from the distance, like a roar. As he approached, passing through several rooms empty of visitors, the noise grew. Suddenly, he saw from afar the dense crowd that filled the cubist room, in the middle of which a work of his own stood on a pedestal. He came closer: those people were waving their arms, shouting, clenching their fists,

some were screaming, red with anger. Someone recognized him, pointed his finger at him, and Csaky, who was then twenty-four, visualizing himself being manhandled by the mob, fled as fast as his legs would carry him. This is a small close-up of the famous scandal of Room VIII. Archipenko was among the exhibitors; Duchamp-Villon's *Cubist House* was also on view.

Back from the first world war, Csaky devoted himself for some time to reliefs. A considerable number of these works, soberly polychromed, are to be found at the Kröller-Müller Museum, in Holland. Then he carved monoliths, from which dreamy figures appear to emerge as from a tender burial. After these works, which show a definite architectural ambition, Csaky gradually made an about-face and turned to a more academic stylization. We find him today, to our great astonishment, closely akin to Canova (*Dancing Girl*, 1954).

Cubism's great hope was Raymond Duchamp-Villon. He was well backed, and was exceptionally gifted. He volunteered for service in 1914, fell ill in 1916, and died two years later, at the age of forty-two.

Aside from the reliefs of the very famous *Cubist House*, Duchamp-Villon left numerous statuettes (*Bust of Baudelaire*, *Woman Seated*, *Portrait of Maggy*), but his masterpiece is the study of the dynamic forces of a *Horse* (1914), of which there are several versions and which he did not consider completed at the time when war broke out. Quite visibly this *Horse* owes a debt to Archipenko, and its affinity with the parallel undertakings of Boccioni is even more striking. It is certain, however, that it sets out at a good gallop toward a destiny that was rich with promise and that the war brutally interrupted.

Jacques Lipchitz was the youngest of the sculptors of the movement, since he was only twenty-two when, in 1913, he executed his first works of analytical cubism under the influence of Picasso, whom he had previously met, and of Modigliani. His friendship with Juan Gris was to develop in him later (1916) a great fervor for the straight line, which was strongly to mark his style for some ten years. Lipchitz at that time built his figures out of purely plastic elements that subsequently are somehow tied up with the human motif. "The cubist constructor," Paul Dermée writes, "does not work under the immediate impact of the emotion that the object arouses in him. It is the combination of emotions and of impressions of his whole life, that is, of his humanity, that inspires him and this is why he goes beyond the instantaneous, the fleeting, to achieve the permanent, the enduring. (...) Lipchitz, aware of the deformations to which he had to subject his object in order to conform to purely plastic requirements, deliberately refuses to confine himself to it. He accordingly eschews



Jacques Lipchitz, Head, 1915-1916

even remote imitation, but his orientation is in the direction of the human. While awaiting a clearer knowledge, however, he remains within limits determined by taste. The problem does not consist in making a man into a monster, or a guitar into another guitar. Of a man Lipchitz wants to make a sculpture."

Lipchitz's works, in these years, are powerfully rhythmic; they are built from purely plastic elements that become themes. Were it not for some very brief signs which recall a hand here, there an eye (the sole indication of the head is usually limited to a small hole or a round hump featuring the eye at the summit of the statue) these stones or these bronzes of Lipchitz's would be authentic abstract sculpture.



J. Lipchitz, Sculpture, 1915-1916



Jacques Lipchitz, The Guitarist, 1918



Jacques Lipchitz, Ploumanach, 1926





Jacques Lipchitz, *Aurelia*, 1946

The same remarks could in broad outlines be applied to the work of Zadkine of this period (*Feminine Forms*, 1918; the *Pretty Serving-Maid*, 1923; the *Three Sisters*, 1924). Like the other cubist sculptors, Zadkine subsequently set aside these well-nigh abstract compositions to develop—in wood, in stone, in bronze—a very lyrical personal style, rich in forms, often declamatory, to which he has remained faithful to the present day.

Won over belatedly to cubism (he exhibited for the first time with the group in March 1914), Zadkine is of all the sculptors the one whose work, even recent, has remained closest, to my mind, to the pure cubist tradition. His great statue of Rotterdam (1953),



Ossip Zadkine, *Feminine Form*, 1918

as well as the *Pietà* (1952), the *Prodigal Son* (1953), the *Human Forest* (1948), the *Messenger* (1953), the *Poet* (1954), *Orpheus* (1956), are specimens of analytical cubism with the special mark of the excessive, over-exuberant, ever-so-slightly baroque spirit characteristic of Zadkine.

His influence is considerable throughout the world. A host of sculptors of Europe and America have been through his school. Zadkine's work spurs the spectator, makes him rear up: it means to avail itself entirely and immediately of his capacity for exaltation and courts the communion of ideas.

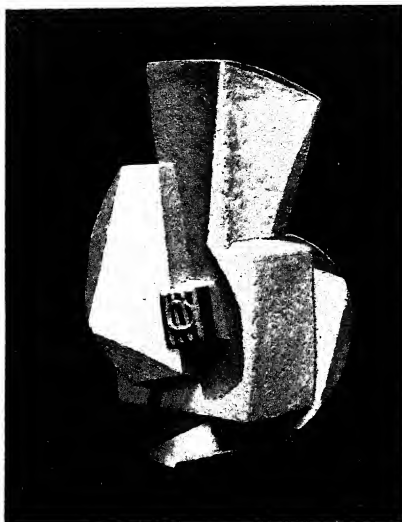


Ossip Zadkine, *The Girl Musician*, 1933    Ossip Zadkine, *Woman playing Guitar*, 1952

Ossip Zadkine, *Orpheus*, 1956



Henri Laurens, The Man  
with the Clarinet, 1919



Henri Laurens, *The Guitar*, 1919

Very different, much more secret, is the work of Laurens, with which we come to the end of our gallery of cubist sculptors. Poetry is never absent from it, however, while it is less communicative. The diversity of this work is disconcerting at first, that is in the first years. On the surface a joyous fantasy is dominant, which conceals a deep reserve. Play and austerity exist side by side, join, tantalize each other, spur each other on in search of an impossible unity. It is in the polychrome relief that this dichotomy most effectively appears. Occasional frivolous details make a striking contrast with the rigidity of the straight lines tending to exclude all curves.

Later, however, Laurens's preference shifted to curves. The roundnesses of the female body, greatly amplified, then became pretexts for a whole hermetic system of lines closing upon themselves. Then, with the *Sirens* and the *Amphion* (1952) poetry again emerged therefrom, like a flame that had been smoldering.

There is a curious statement by Laurens in connection with polychromy. "[I wanted to eliminate," he says, "the effects of the variations of light on statues. When a statue is red, blue, yellow, it always remains red, blue, yellow. But a statue that is not polychromed is subject to the displacement of light and shadows on it

and is ceaselessly modified. What I was after, in polychroming, was to have the sculpture provide its own light." This comment well illustrates the spirit of inquiry of the cubist period and also the anxiety peculiar to this simple, unassuming man. I should be rather inclined to consider that color, in a work of sculpture, should serve only to vary or to enhance the effects of light, not to neutralize them or interfere with them. But the work pays no heed to theories and intentions. The labor accomplished defies the illogicality of the artist, the work having its own logic which secretly connives with time and environment. It is this conniving that is perhaps the true genius in this matter.

A plague on principles! Laurens's polychromed sculptures and reliefs are beyond any doubt among the finest works of cubism.



Henri Laurens, Winged Siren, 1938



Henri Laurens, The little Siren, 1944



Laurens, The great Amphion, 1952



Umberto Boccioni, *La Madre (Antigrazioso)*, 1911

## V. BOCCIONI

The importance of futurism in the evolution of the art of this time needs no demonstration. All who are over fifty years of age, no matter at what point of the planet they were born, know what a noisy role the Italian movement played in the early years of the century. Cubism, symbolized by the name of Picasso, and futurism, identified with Marinetti, were the two great adventures that made the man in the street laugh and aroused the burgher's impatience. To tell the truth, futurism was less frightening to the humdrum virtues because of its verbal extravagances. Pronouncements such as "a racing car is more beautiful than the Victory of Samothrace," while they caused a momentary irritation, were not taken seriously. Yet such speech was the most dangerous—and the most obvious—of observations: that of the superiority of life over death.

The things of the past, when they have quality or even the simple originality of being of their period, acquire *prestige* as they become remote in time, but they *exist* only to the extent to which this time allows them to be present, that is to say interprets them in its own language, incarnates them. It is the living life of today which assumes the dead life of the past and hospitalizes it. But it may happen that this past assumes the importance of an enormous parasite and that present life is no longer anything but a hospital. It is at this point that the futurist insurrection, which is a pure reflex of health, is situated. A racing car is in fact more beautiful than the *Victory*, because life is more beautiful than the memory of life. Likewise, Pascal asserted the superiority of the natural apple over the painted apple, even if it were painted by Velasquez or Tintoretto. Present life contains all the possibles, and if the past, among us, survives itself it is because it is known and understood by those who live at present.

But the racing car of 1909, dear to Marinetti, also becomes identified with the strangeness of obsolete objects, and through a kind of humor immanent in things, acquires prestige. There it is, already relegated to antiquity, like futurism itself.

The artist, however, creates strangeness *hic et nunc*, without waiting for mummi-



fying virtues to intervene; he creates it either by an exceptional technical quality or by the character of his personality.

Boccioni brought to futurism a character of rare fecundity. Everything that he realized, after the insemination of Marinetti's revolutionary ideas, shows a nature at once bold and clairvoyant. His *Technical Manifesto of Futurist Sculpture* is full of new ideas; the analysis of the other schools of sculpture is intelligent. The justice that he renders to Medardo Rosso is not his least merit. "We shall give life," he writes, "to the static muscular line by fusing it with the dynamic force-line. It will almost always be the straight line, which is the only line corresponding to the inner simplicity of the synthesis that we oppose to the baroque exteriority of analysis." And, further on, a kind of unanimism by anticipation: "Objects never finish; they intersect with innumerable combinations of sympathy and innumerable shocks of aversion."



Umberto Boccioni, Development of a Bottle in Space, 1912



Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913

It seems undeniable that it is to Boccioni that we owe the invention of sculpture from various heterogeneous materials. In fact, he devotes a good deal of space to this idea in the Manifesto quoted above, dated April 11, 1912. There can therefore be little doubt that it was from him that Archipenko borrowed the formula that he so brilliantly exemplified between 1913 and 1920, when Boccioni himself had already abandoned it. It is, in particular, established that as early as 1911 the great Italian sculptor exhibited in various futurist events a work called *Head + Window + Landscape*, an amazing “plastic complex” composed of an incongruous assortment of materials, including wood, glass, iron, hair, plaster, etc. This is the ancestor of a long series that Tatlin inaugurated in Russia, that the Dadaists amplified, that catered to the

surrealists' love of the bizarre, and from which Domela today is trying to squeeze the last effects in a technical virtuosity that occasionally achieves decorative elegance.

In 1911 Boccioni, in the company of Carrà and of Russolo, spent a few days in Paris. Severini introduced him to Braque and to Picasso. He met Archipenko. Later, in February 1912, on the occasion of the first exhibit of futurist painting at *Bernheim jeune*, he also made the acquaintance of Brancusi and of Duchamp-Villon. It was on his return to Italy from this trip that he seems to have given up using miscellaneous materials (*arte polimaterica*) to realize sculptures of very different appearance but equally novel. With a very assured sense of masses and rhythms, he decomposed the body of a man walking, or rather he composed the dynamic forces of the human body in the violent tension that carries him forward. He invented a style which, while it was an illustration of futurist ideas, was at the same time a powerful architecture in its own right. To the prism with cutting angles of cubism he opposed the spiral, the liberator of emotions. Thus he sculptured *Syntheses of Human Dynamism* (1912), *Development of a Bottle in Space* (1912), *Muscles in Rapid Action*, *Expansion of Muscles in Movement*, *Forms and Forces of a Bottle* (1913). These works are extraordinary in the accent that they place on shadows. Boccioni's sculpture solicits shadows, it reaches out for them, as it were. Elements proceed from it like desires, like fragments of flesh, in quest of shadow borne even before it bears.

In June 1913, eleven of these works were shown in Paris, at the Galerie La Boétie. Apollinaire, who the previous year had been somewhat cool toward the Futurists, understood the importance of this demonstration and paid tribute to it. It was perhaps this event that finally won him over to the Italian movement, for it was in this same month that he published his own manifesto, *The Futurist Anti-Tradition*.

In 1914, Boccioni published his book, *Pittura, Scultura Futurista; Dinamismo Plastico*. Then came the war, and presently Italy's participation on the side of France. Boccioni volunteered and did not come back. In the fall from a horse, which was to be the cause of his death in 1916, he dragged with him the whole futurist movement—the sequel of its history being from this point on mere repetitions and regressions, up to the lamentable futurist aero-painting of the thirties, which succeeded only in being anecdotic and traditional. Futurism became “pastist.”

Boccioni gave us, in the course of two years, a fine page of the sculpture of the century. His personality dominates his whole Italian entourage.

Our western ways are individualistic. We do not all march in a row, nor at the same pace. Some of us prefer to linger and look back. I do not mean this in any derogatory sense: I know the merits of slowness, there is no deepening without it, nor consequently any lasting conquest. The forms of the past not only have glamor, they also have a soul "which speaks to our soul" and stirs it to dream.

A man endowed with a soul (one can have too much of one), a dreamer of the past, was Antoine Bourdelle. He relived Greece in his dreams, his spirit in the Middle Ages; he relived the Middle Ages, his head full of romanticism. He did, however, create a Bourdelle style, which is not devoid of greatness, even if it be at times strained, if the symbol or the allegory are too explicitly solicited. The *Virgin with Offering* (1922) and the *Herakles* (1909) are in all the picture books. Even more widely popular is the powerful bust of Beethoven. I am more deeply moved by the *Sculptress Resting* and the *Penelope* (1908), which visibly influenced Rik Wouters, to mention only him.

Bourdelle was the first sculptor to reintroduce the sense of the monumental, completely unappreciated by the sculptors of the nineteenth century. Herein his influence has made itself powerfully felt abroad. The decorative gigantism of the Yugoslav Mestrovic owes much to him. But it was in his collaboration with architecture that Bourdelle proved most successful. His bas-reliefs for the Théâtre des Champs-Élysées (1912) are perfect in their sobriety and rhythm.

His long collaboration with Rodin, his personal studies, his profound knowledge of the antique, made Bourdelle a much-headed master. He "brought with him," writes Emmanuel Auricoste who was his pupil, "the sun and a procession of gods among whom it is not altogether certain that he did not include himself."

His masterpiece remains the *Herakles*, an impressive composition of movement in which force, slightly overstressed, gains in expressiveness what it loses in naturalness. This manner of emphasizing the effect is in fact typical of all



Antoine Bourdelle, *The Pathetic Soul*, 1912

Bourdelle's work, which depends a good deal on the invocation of mythological themes coupled with the Gothic climate. The theatrical is never far removed.

Devoid of emphasis, yet very moving, is the work of Wilhelm Lehmbruck. This German, who died young, executed between the ages of thirty and thirty-five a number of statues that hold an exceptional place in the sculpture of this century. At first strongly marked by Maillol and Despiau, he abruptly abandoned this path when he settled in Paris in 1910 and came into contact with Brancusi, Modigliani, Derain, and probably also Archipenko. His *Woman Kneeling* (1911), the first and most remarkable of a very fine series of works, immediately became famous by the sensation that it caused. It was exhibited in Cologne, in Paris, and was part of the Armory Show in New York in 1913. The *Young Man Standing* (1913) followed it.



Antoine Bourdelle, *The Fruit*, 1907

Then works that were more dramatic, but poignant in their sobriety, inspired by the war (the *Prostrate Man*, 1916; the *Young Dreamer*, 1918).

Deeply affected, in his sensitive nature, by the carnage of the first world war whose uselessness he felt, Lehmbruck, after having invoked death in his poems, committed suicide, in Berlin, early in 1919. He was barely thirty-eight.

I shall never forget the shock I experienced when, visiting the Museum of Modern Art of New York a few years ago, I suddenly found myself in the presence of the *Woman Kneeling* and of the *Young Man Standing*, isolated in a room on the third floor. Bigger than life (the standing figure is more than 8 feet), the two bodies harmoniously filled all the space allotted to them. They seemed to fit into that small room as in a jewel-box. The lines of those elongated bodies, thin, but by no means emaciated, adapted themselves to the available space, divided into sections according to the



Wilhelm Lehm  
Kneeling Woman



Wilhelm Lehmbruck,  
Young Man Standing,  
1913-1914



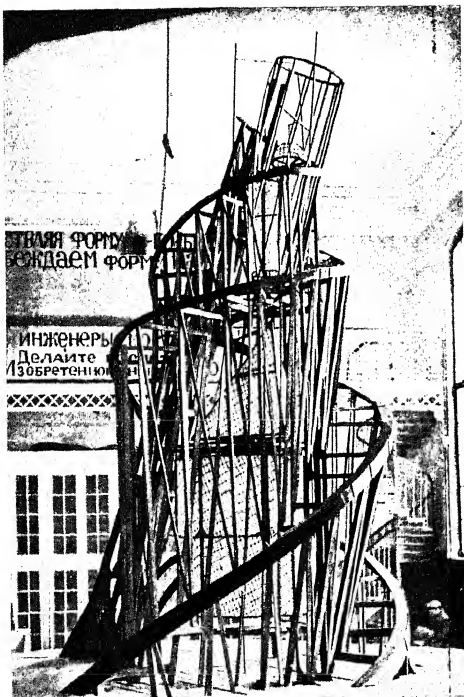


divisions of the statues into guiding lines. I have never seen a museum room inhabited, possessed, as that one was. One witnesses a dialogue between feminine grace and masculine vigor. The extraordinary elongation of the figures, their pensive attitude suggesting an entire abdication of every kind of pride, the leanness of the forms, which at the same time do not eschew elegance, all confer upon these statues something sacral. What a far cry from the opulent flesh dear to Maillol! A new classicism, an open classicism, appears here. And a true, silent spirituality, quite the opposite of Bourdelle's somewhat verbose overstressing. Placed as they are in New York, these statues could be fragments of a Nativity. And why should one not see in these pared-down, but at the same time very carnal, bodies a prefiguration of the new man, an idea-image of future humanity, at once more sensual and more spiritual?

A certain kinship between the languid nudes that Modigliani painted in 1917-1918 and Lehmbruck's statues (shown in Paris in 1914) has not escaped the historians. Although the Italian's paintings have a more expressly voluptuous accent, this kinship is quite apparent. The two artists have reintroduced into art the lyricism of the line that the impressionists had unanimously repudiated and that did not interest the cubists, concerned with the fractioning of the mass or the plane.

But Modigliani was also a sculptor, and his work in this medium is of great importance, almost equal to his work as a painter. From 1909 to 1914, strongly encouraged by Brancusi, he devoted himself almost exclusively to sculpture. The similarity of inspiration is very marked in the works of the two artists of the same period. But Modigliani, after 1915 and until tuberculosis carried him off in 1920, devoted all his efforts to painting, while Brancusi's career was able to pursue its development in the basic exploration of sculpture.

Modigliani's heads and cariatids owe a great deal, as we know, to negro statuary, whose powerful, elementary rhythm influenced so many artists of the same period, Picasso first and foremost. But this African freshness is received here in a temperament nourished on Mediterranean and Gothic culture. Through this complexity of influences, the search for synthesis predominates. Hence the simplicity of these heads and their common spirituality, typically European and far removed from the animist works that may have inspired or stimulated the artist.



Vladimir Tatlin, Project for a Monument  
to the Third International, 1920

## VII. THE BIRTH OF ABSTRACT SCULPTURE

The first to span the distance that still separated figurative sculpture that was markedly "abstraying" from pure abstraction was unquestionably Vladimir Tatlin. He accomplished this leap in 1913 in exhibiting, at the end of that year, in Moscow, compositions in various materials, in which wood and iron predominated. A little later, in 1914 or 1915, he made his famous hanging reliefs.

Having begun as a painter and disciple of Larionov, who made his portrait in 1911, Tatlin was obviously influenced by the cubist, whose remarkable canvases he was able to see in the Salons of Moscow, and no less by futurist ideas, which were widely publicized there (Marinetti's Manifesto of 1909, in particular, was published in Russian). It is likewise quite probable that he saw Boccioni's exhibition and his *polimaterici* on the occasion of a trip he made to Paris, exactly in 1913. It was on his return to Moscow from this voyage that he is presumed to have composed his first abstract works, taking the step into the unknown as, in the realm of painting, Kandinsky, in Munich, Kupka, Picabia and Delaunay in Paris, had done before him.

At the same time as Tatlin, in the same city of Moscow, his rival, Casimir Malevich, exhibited a perfect square on a white background and other geometric designs, which were the first elements of what he was later to call *Suprematism*. For the work of Tatlin the word *Constructivism* was to be forged, likewise a few years after the fact. Nothing is known as to the present fate of these constructions, of which only early photographs have reached us. Western Europe knew nothing of these Russian movements which seem to have had numerous adepts at that time in Moscow, which was in a state of effervescence and avid for novelty. The only one who might have informed Paris or Rome was Marinetti who, early in 1914, made a lecture tour in Russia. A sun intoxicated by his own light, he saw only futurists there; great disclaimer that he was, it seems that he heard only his own voice.

Although the passage to abstraction occurs in certain artists very gradually, almost imperceptibly (in the case of Mondrian, for example, in the course of the years

1912-1913-1914), the distance is very great between the last vestiges of natural aspects and their complete exclusion. Suddenly, all natural support being absent, the artist finds himself as if hurled into the air, free as a bird, having to depend only on his own wings. It is perhaps not without significance that certain structures of Tatlin's cling to corners, like bats. It is no longer a question of imitating the world, but of making it, of drawing it from oneself. And for this one must have strong wings. This implies a certain inner toughness, I mean moral fibre. In his notebook of 1912 Morgan Russell, one of the first American abstract painters, scribbled these admirable words: "It is purposely that there is no subject (image), it is to glorify other realms of the spirit."

But Morgan Russell did not remain faithful to this insight, and Tatlin also turned tail, choosing a utilitarian art, as the Russian authorities desired after 1920. Gabo, Pevsner, Lissitsky, Puni, Kandinsky, still others, then left the country. Tatlin and Malevich remained. But Malevich never abdicated and was reduced to silence. His last shows were staged in Berlin, where he exhibited in 1922 and 1926, and at the Bauhaus of Dessau, where he published his book *Die Gegenstandslose Welt*, in 1927. Returning to Russia, he died in Leningrad in 1935, completely isolated.

At the end of his book Malevich reproduces two sculptures by himself that are true neo-plastic works, that is to say that all the lines are reduced to sheer horizontals and verticals. In the first, the verticals predominate, in the second the horizontals. Two other similar works are in the collection of an architect in Warsaw. Mrs. Carola Giedion-Welcker, who reproduces them in her book *Contemporary Sculpture*, dates them 1920-1922. This is about all that is known of the activity of Malevich as a sculptor.

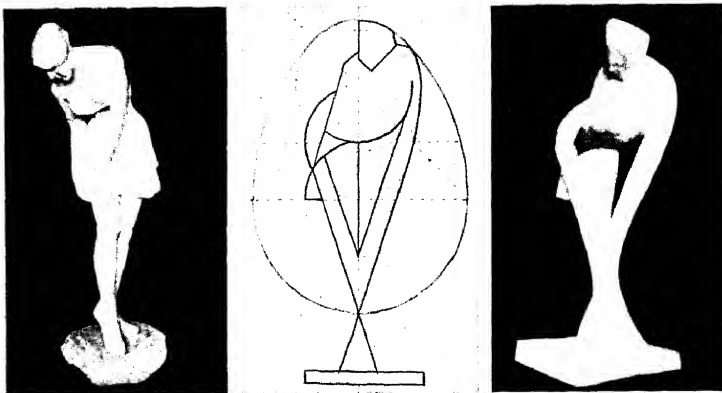
But the straight line already had its history. Boccioni, it will be remembered, invoked it in his Manifesto of 1912, from which I have quoted a few extracts. To these the following may be added: "The straight line is the only means that can lead us to the primitive virginity of a new architectonic construction of sculptural masses and zones." When these words were written Mondrian, in Paris, was decanting cubism into abstract paintings which, in repudiating any and all connection with the figure, were no longer anything but orchestrations of short horizontal and vertical strokes, flexibly integrated into a colored background. I have said, in the monograph that I devoted to him, that Mondrian had a better understanding of the data of cubism than the cubists themselves. I did not then know that Jacques Villon had written, in connection with the work of his brother Duchamp-Villon, that the "predominance of the straight line over the curved line more adequately expresses our existence straining toward tomorrow, by necessity swift, without bombast."

The straight line is in fact the shortest distance between two points, to the exclusion of all literature, of any descriptive curve, of all sensuality. But Raymond Duchamp-Villon had not reached this point of extreme rigor, and it was actually Mondrian who drew the logical conclusion from cubism (to use van Doesburg's very terms) by celebrating the horizontal-vertical style, which was to find its consecration in the founding, in Holland, by Mondrian and van Doesburg, of the review *De Stijl*, in 1917.

Mondrian was to reveal himself immediately as the great theoretician and the systematizer of the straight line. In him it became a veritable metaphysic, secretly based on the theosophy very popular in Holland in those years, which at the other end of its reasoning joins up with modern urbanism. "In the vital reality of the abstract," Mondrian was to say, "the new man has gone beyond the sentiments of nostalgia, of joy, of ravishment, of pain, of horror, etc.; in the constant emotion of the beautiful, these are purified and deepened. (...) Things are beautiful or ugly only in time and space. The vision of the new man having liberated itself from these two factors, everything is unified in sheer beauty." This mystical language is to be found throughout Mondrian's writings, but also the eagerness to harmonize the work concretely with the idea that he shapes for himself of the city of the future, which will be composed of "balanced relationships" and in which the caprice of nature will be "reduced to rectitude." He praises the futurists for having, in their manifestos, proclaimed the hatred of woman. For "it is the woman (the feminine) in man that is the direct cause of the domination of the tragic in art." Elsewhere, however, he suggests that in neo-plasticism the masculine and feminine notions complete and neutralize each other through the horizontal-vertical opposition. It is painting, he claims, that first reached "the clear conception that art is purest in the plastic expression of the sole aesthetic relationship." This is why he is somewhat suspicious of sculpture which, different in this from painting, cannot avoid "the natural shape, although it is possible to reduce the round form, which is the essential naturalist form, to the prismatic in order thus again to eliminate the special aspect of form by means of oppositions and interruptions."

It was in the very year when Mondrian wrote the lines I have just quoted—in 1919—that Georges Vantongerloo, in Brussels, executed his first neo-plastic sculptures. This Belgian painter and sculptor, a refugee in the Hague during the war of 1914-1918, belonged to the *Stijl* team and had been a co-signer of this group's first manifesto.

Vantongerloo's two statues are not, to tell the truth, radically abstract works, I mean conceived as such, for they are still reductions, but to the point of pure abstraction, of naturalist subjects (*Man Seated*, *Vollendam Fisherman Squatting*) previously



Georges Vantongerloo, Studies, 1915-1917

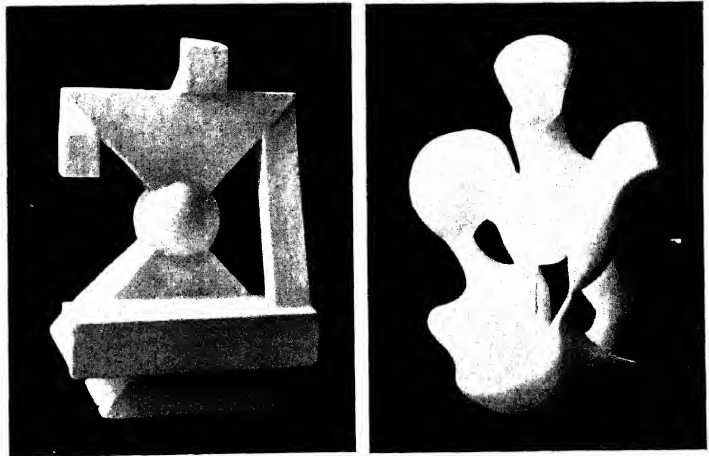
treated by the same sculptor. I quite conceive the embarrassment of certain critics who refuse to recognize the abstract quality of any work that had its initial point of departure in natural representation. It does not seem possible for anyone to challenge the most rigorous neo-plastic abstraction of the two works in question. In order to do so the critic would have to proceed by so many intellectual detours that no one would be able to follow him in such meanderings.

May I here be allowed a parenthetical remark? The terms "abstract" and "figurative" must gradually lose their antagonistic meaning. Nature has long since become abstract through the microscope and the telescope. Our vision, by virtue of mechanization, city living, the airplane, has become accustomed to natural aspects which no longer have anything in common with the "naturalism" of the last century. The synthesis is foreshadowed in an inner (or spiritual) conception of the world whose exteriorization would be a conjunction of visual memories and of metaphysics. In an art of pure speculation the notions of "abstract" and "figurative" art will lose their present meaning.

Vantongerloo continued his neo-plastic studies for several years, both as painter and as sculptor, drawing upon mathematics (which Mondrian repudiated). Con-

*struction in an Inscribed and Circumscribed Circle* (1924), *Construction of Volume Relations emanating from the Ellipsoid* (1926), *Interrelations of Masses Based on the Cone* (1927) are titles that he gives to his works. In 1928 and 1929, he made a series of plans for airdromes, or rather landing strips for planes inside a city. These maquettes, extremely well executed, are themselves conceived as neo-plastic sculptures. They were followed by a new series of sculptures—in wood, nickel and iron—that bore mathematical titles such as: *Group* ( $4 = ax^2 + bx = c$ ) (1931), *Construction*  $y = 2 \times 3 - 13.5 \times 2 + 21x$  (1935).

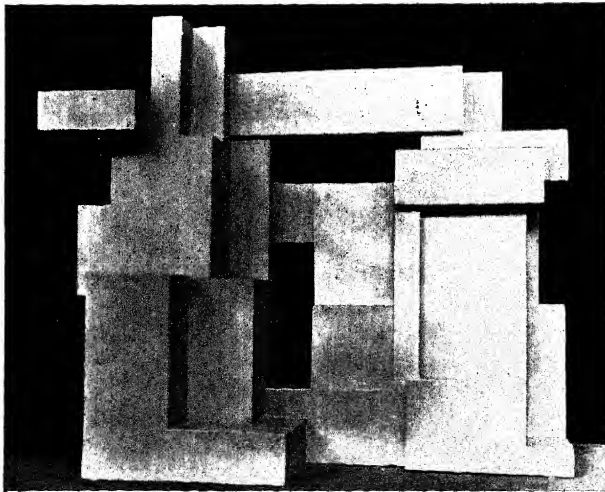
About 1938 Vantongerloo, I don't know through what influence, abruptly abandoned the straight line to a fate which appeared to him henceforth as contemptible, and espoused the curve. This was manifested at first only in painting, in a long series of very linear works on uniformly white backgrounds. It was only in 1945 that we were to witness a flowering of curves in sculpture (*line in space, infinite space, vector, realization of three masses in space, mass and graphic lines, elements in space, plane and space*, all of 1945). The mathematics of the indeterminate is his battle steed from



Georges Vantongerloo, *Constructions in Sphere*, 1917



now on. And this sculpture is in fact a constant discovery of an elusive unknown, whose expression can be only an interrogation, a dare. His most recent works are constructions in plexiglass embellished by vivid colors, sometimes with mobile parts. It is at first disconcerting, but one soon glimpses a world of possibilities. Nothing is resolved, it is enough for Vantongerloo that the problems should manifest themselves in an acute way. Art, for such men, is a world whose exploration is not ended, which has just opened—thanks to the new technical means—to those who have a genius for travel.



Georges Vantongerloo, Construction of Volume Relations  
emanating from the Ellipsoid, 1926

## VIII. BRANCUSI

A man made a long journey, all the longer as he negotiated it partly on foot, to go and discover Paris, and Paris, through him, was going to discover the new sculpture. It was in 1904, and the man's name is Brancusi. He came from the village of Pestisani, in Rumania, passing through Munich, Zurich and Basel. The call to sculpture had come to him while he was making a violin with the most rudimentary tools, by dint of patience, of stubbornness. Of patience he had a great deal; but also a good dose of impatience. Patience with the objects that he made, that he would keep shaping, that he would fondle; impatience with men. One had to listen to him, and then everything was fine, he would consider you intelligent, would put water on to boil to make you a grog while telling you about the life of Milarepa or about his trip to the Indies. Twenty times I have heard them from beginning to end, without his ever sparing me a detail. And the stop in Cairo, and the trip to America, and Doctor Hauser's recipes, and the extravagant adventure in the Cévennes, and the whole obscure story of the first years. When one tried to take a note he would get angry: "You take me for a fly-by-night," he would growl in his beard, "quick, put that back in your pocket. Don't be like all those idiots." He wanted his studio to be considered a temple, which people would leave comforted. As for myself, I often left exhausted from having listened too long to what I already knew (my first visit to him went back to 1923), sometimes half drunk because of the grogs that he forced on me "for my health," because I "worked too hard."

But this studio, which had become immense as a result of successive enlargements, was nevertheless a temple, a very bright temple, carpeted with gray dust, over which presided the enormous *Rooster* and the *King of Kings* and the *Endless Column* and the *Flight* and all the other wellknown pieces like so many idols of a new age. There were even, somewhere about, elements for the building of an authentic Hindu temple, which was to be ten meters by ten meters in dimensions and to receive the visit of



Constantin Brancusi:

◀The Blonde Negress, 1926

King of Kings, about 1935▶

Cock saluting the Sun, 1941▶▶



only one person at a time. He had designed it at the request of a great Indian nobleman, but political events prevented its being built.

The influence which he exerted, which he still exerts, is enormous. It may be said that a great part of cubist sculpture came out of his square monolith *the Kiss* (1908), of which a version stands in the Montparnasse cemetery, another in the Arensberg collection, at present in the Philadelphia Museum.

But Brancusi was not to be a cubist sculptor and this work remains isolated. It was the round form that attracted him. *The Sleeping Muse* and the *Maïastra* belong to 1910, the *Prometheus* to 1911, the *Child's Head* and *Mademoiselle Pogany* to 1913, the *Penguins* and the *Narcissus* to 1914, the *New-Born* to 1915, the *Princess X* to 1916, the *Yellow Bird* to 1921, the *Fish* to 1922—all experiments in the ovoidal or oblong form seeming to point from afar to their culmination in the *Beginning of the World* (1924), which is simply an egg carved in marble, or in the *Flight (Bird in Space)*, a very elongated parabola of which the last version is of 1940.

Apart from these carvings, which are works of a titan turned jeweler, he executed, in a quite different style, surprising pieces in wood: the *Prodigal Son*, the *Sorceress*, *Adam*, *Eve*, *Socrates*, as well as no less remarkable cariatids and pedestals.

A great event occurred in 1926. Brancusi, through the good offices of Marcel Duchamp, was invited to exhibit in New York, at Brummer's. The preface was obtained from Paul Morand, who wrote among other things: that "the extreme freedom of Paris has enabled Brancusi to remain the least Parisian of artists and, what is even rarer, the least Parisian of Rumanians (...). Our Brancusi works without haste. Even in this respect he does not belong to our time. In a period in which everyone runs to extravagance, he has understood that the only luxury is not to be in a hurry." And he quotes these words of the sculptor's: "It is not the outward form that is real, but the essence of things. Proceeding from this truth, it is impossible for anyone to express anything real by imitating the outer surface of things." These ideas can be compared to Mondrian's pronouncement: "The surface of things is pleasure-giving, their interiority is life-giving." The two men, while they were very different in approach, nevertheless had certain traits of character in common and the unfolding of their lives offers many analogies. Both were lone wolves, both remained bachelors to the end; they were craftsmen as much as they were creative artists; they tirelessly sought the most elementary form—and it seems to me logical that the sculptor should have found it by means of the curve, the painter by means of the straight line, for the first must handle three-dimensional space and create an object, the second divides a plane surface, which is itself already rectangular—finally,

both owe their celebrity to America, while having achieved the major part of their work in Paris.

But it was when he died in New York, in 1944, that Mondrian got the publicity of the large newspapers; it was on landing in the same city in 1926 that Brancusi got his, and in particular by the refusal of the customs officers to allow the *Bird* to be admitted as an art object: they insisted on taxing it by weight like a common piece of copper. It caused a tremendous furor. The sensation-hungry reporters took hold of the affair, the dailies devoted copiously illustrated pages to it. The leading figures in the world of arts and letters on the other side of the Atlantic were determined to do their brilliant best in the defense of so just a cause. The name of the hero was on all lips. At the same time Brancusi's strong personality, his massive, uncompromising personality, impressed the Americans. "Brancusi is a galoot," wrote Carl Sandburg; "he saves tickets to take him nowhere; a galoot with his baggage ready and no time-table; oh yes, Brancusi is a galoot; he understands birds and skulls so well, he knows the hang of the hair, of the coils and plaits on a woman's head, he knows them so far back he knows where they came from and where they are going; he is fathoming down for the secrets of the first and the oldest makers of shapes."

Brancusi's law-suit with the customs administration, which he finally won, was to last two years. In the memory of man no sculptor has ever had the benefit of so much free publicity.

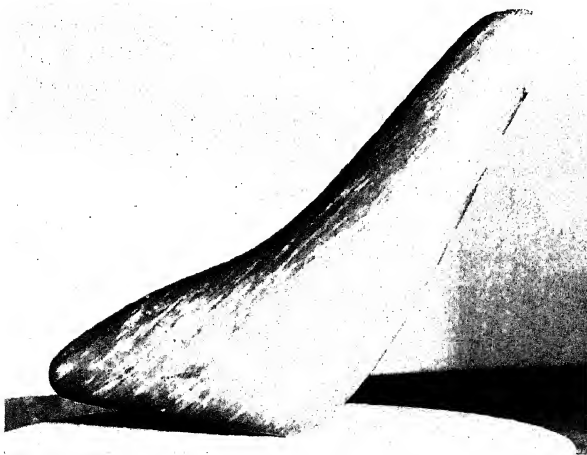
In Paris the situation was quite different, and it was in particular less exalting. At the 1920 Salon he exhibited *Mademoiselle X* and unleashed a storm of protest. In order to preserve the work from possible vandalism, he was asked to withdraw it. Brancusi complied, but he was extremely irritated, and he refused for a long time to lend his works to the Salons and demanded of his friend and collector, Henri-Pierre Roché, that he promise to do the same. The man responsible for the great hue and cry, according to Brancusi, was Henri Matisse who, on seeing the sculpture, was supposed to have exclaimed, "And there's the phallus!"

Brancusi from this time on kept away from all the Paris art events. While he gladly received a few rare friends, everyone knew that he welcomed women more gladly. They came, of all ages and kinds, in great number during the last years, to lavish flattery on the bear in his cage, in the immense white studio where all comfort was unknown, excluded, where one could barely find a mean stool or block of wood on which to sit. The master seemed to be the caretaker of objects that did not belong to him, that were foreign to him, so striking was the contrast between the uncouthness of the man and the finish of the forms, their civilized elegance. One

had to get past the former in order to have access to the latter. But the works themselves had at first been formless, and it was only by dint of rigor and pitilessness that they had achieved this high perfection, outdistancing the man on the way, realizing, by his hands, the soul's most secret desires.

One is at a loss to assign him antecedents. After the period of archaizing gropings, he set out on his quest for primordial form and reached his goal at once, without hesitation or deviation. Quite obviously it was from the negroes that he learned this prime simplicity, but he achieved it in a different way, by a wholly occidental intuition, going beyond the figure in the speculation on essential form. Every object of sculpture then becomes a meditation of the form upon itself. The most universal of all, the most charged with human and occult meanings, is the egg. Another essential form is the cube with its six surfaces. With them he built, in Turgujiu, in Rumania, in 1937, a kind of mystic ladder that he called *Endless Column*. Such works, by their elementarism, by their calm audacity, defy all the anguishing experiments of our epoch. They call for no commentary, being not so much lessons as presences.

Brancusi's production is small, his work is limited to two or three themes which the sculptor does not weary of repeating, although each realization is an achievement in itself. Nothing better demonstrates that the artist is much more than the "witness of his time," he is the witness of an immanence.



Constantin Brancusi, *The Seal*, 1943

## IX. PEVSNER AND GABO

The two Russian brothers, while they are *stylists* like Brancusi, can nevertheless not be compared to him. They consider themselves, in fact, his antagonists, since their doctrine decrees the abolition of full forms. If they proceed from revolution, they end up with a new classicism, slowly elaborated through their personal investigations, each of them working along lines parallel with the other, but strictly for himself.

Their revolution is the famous *Realist Manifesto*, which was posted on the walls of Moscow in August 1920, accompanied by an open-air exhibition in the gardens and the bandstand of the Tverskoy Boulevard. It is a moving episode in the history of modern art. The two signers of the Manifesto lyrically expressed their adherence to the regime, but the response in high places did not match their enthusiasm. With the exception of Lunatcharsky, who had spent a part of his life in exile, mostly in France, all the high Soviet officials were hostile to the new aesthetic forms. Communism demanded an art for the people. While, on the morrow of the October days, avant-garde artists like Malevitch, Tatlin, Pevsner, Kandinsky and a few others obtained important posts in the Fine Arts directorship, it was solely, Gabo states, because the academic professors were at the front (the civil war and the war with Poland still continuing). And indeed, when the military situation turned to the advantage of the Soviets and the former titularies returned to Moscow, the climate suddenly underwent a radical change. Lenin's smiling tolerance was succeeded by the open hostility of the Stalinian tendency, which made itself felt from 1921 on. One fine day the artists found their studios of the Vchutemas closed, which meant a definitive expulsion. Almost all of them chose exile. I met Gabo in Berlin, in late 1922. He had come there as the organizer of a Russian art exposition and was never to return to Russia. Pevsner joined him in 1923. The latter remained nine months in Berlin and came to Paris where he had already made two visits before the war and where he has remained since then. He leads a relatively retired, but busy life,



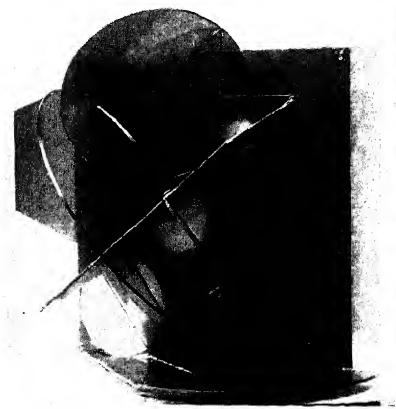
executing monumental works on foreign commission, in particular for Caracas and for Detroit.

Gabo, more brilliant and six years his junior,\* made prolonged sojourns in Berlin, Paris and London before settling in the United States (1946). A gigantic iron sculpture of his has been erected in Rotterdam for the De Bijenkorf stores (1957).

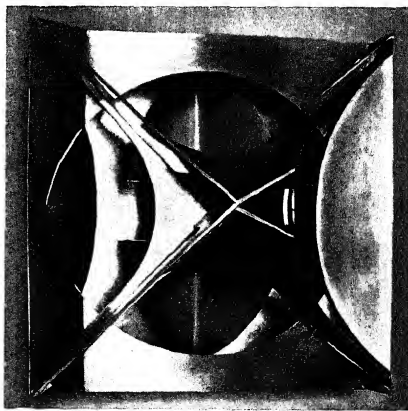
Both of them collaborated in designing the sets and costumes for the "constructivist" ballet *la Chatte* created by Diaghilev shortly before the great director's death.

But we must come back to the Manifesto. Its great novelty resides in the codification and the systematization of what the works of Tatlin and Archipenko had been foreshadowing for several years: the active void. A work of sculpture was no longer to be an opaque silhouette. Gabo and Pevsner wanted it to be light and transparent, space and light penetrating it from all sides. It was Gabo who drafted the text of the Manifesto, but Pevsner's signature next to his clearly indicates that they meditated and composed it together. The ideas that they expressed with the percussive force of legislators (the literary seasoning was a heritage of the futurist manifestos), had in fact been germinating in them for five years. In 1915 the two brothers met in

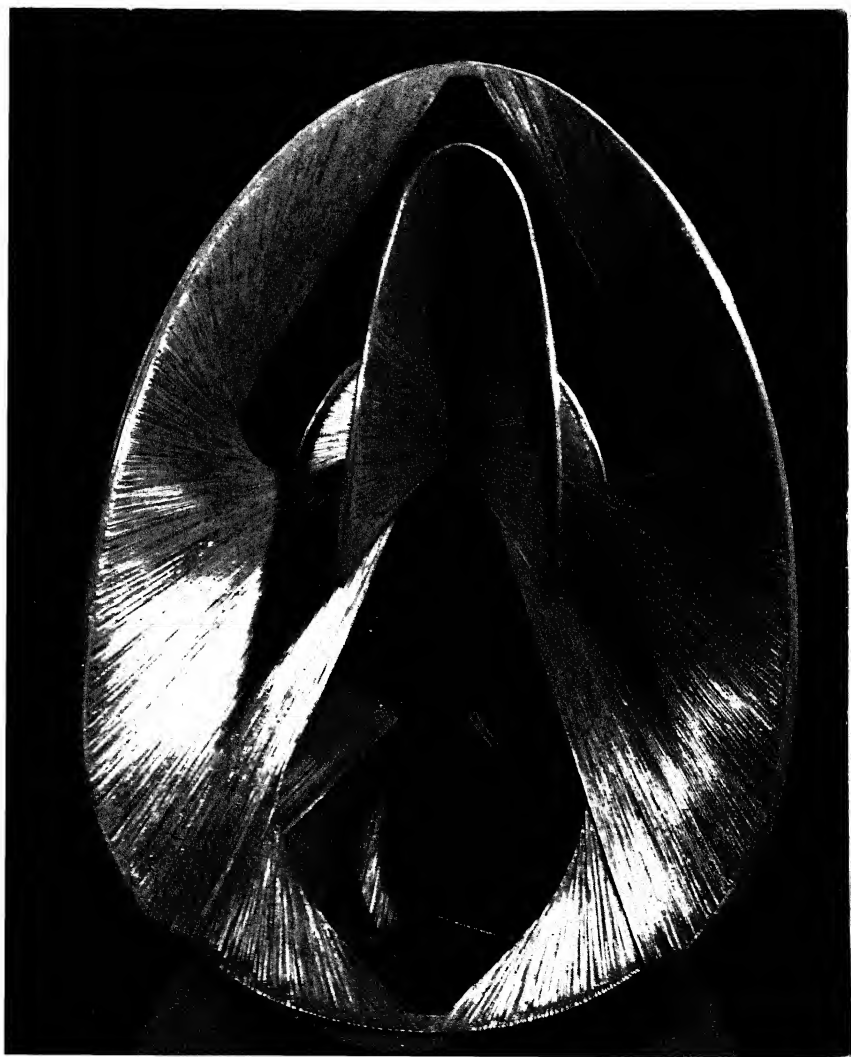
\* Antoine Pevsner's papers indicate 1884 as his birth-date, and not 1886 as generally given by his biographers.

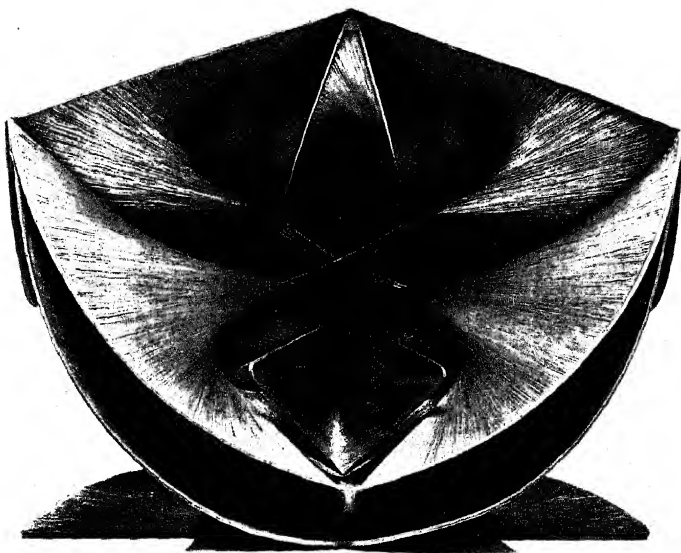


Antoine Pevsner, Construction in Plexiglass, 1926



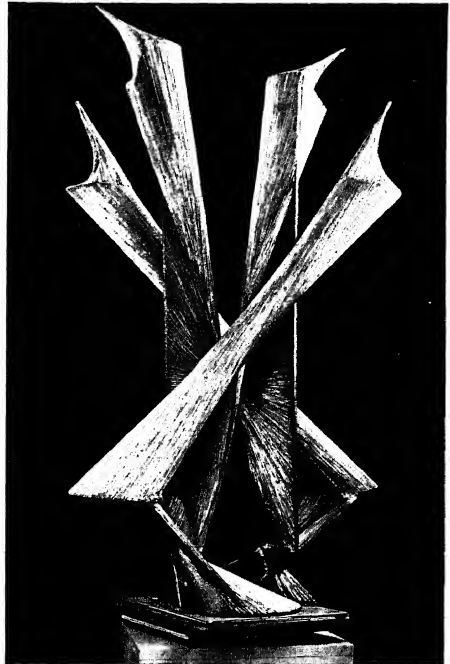
Antoine Pevsner, Construction, 1930





Antoine Pevsner, *Germ-Construction*, 1949

Norway, a neutral country, where they communicated to each other at leisure what they had seen and heard, the one in Paris, the other in Munich. Gabo, in the latter city, had attended the demonstrations of the Blaue Reiter and made the acquaintance of Kandinsky. He was then an engineer and mathematician; Pevsner was a painter. In 1917, immediately after the change in regime, they betook themselves to Moscow and were then able to compare their ideas with those of Malevitch and Tatlin, both surrounded by a swarm of young disciples. The 1920 Manifesto was the final conclusion to which the various experiences led them. The ideas that they expressed therein are, however, but the premises of the work that they were later to achieve and that was to reach its synthesis only much later. Pevsner, we know, became a



Antoine Pevsner, *The Peace Column*, 1954

sculptor only after 1923. His first significant works (*Torso*, *Portrait of Marcel Duchamp*) are dated 1926 and have a close affinity with what Gabo had been doing ten years before (*Bust*, *Woman's Head*, both of 1916). They are structures made of blades of metal and plastic, transparent or opaque, so disposed that depth is the most important feature. The object is apparently to provide deep hollows in order to sink the shadow as far as possible while at times drawing upon the effects of translucency (particularly in the two works by Pevsner that I have mentioned). After 1920 the transparencies assume a very considerable importance in Gabo's work (*Spatial Construction C*, 1922; *Column*, 1923; *Circular Relief*, 1925; *Monument for an Airport*, 1925; *Torsion*, 1928-1936; *Construction in Space with Crystalline Center*, 1938; *Spiral Theme*, 1941; *Linear Construction*,

1943), while sculpture in the mass, notwithstanding the radical affirmations of the Manifesto, is not altogether repudiated (*Kinetic Sculpture in Stone*, 1936). Plastic cords make their apparition in 1937 (*Spherical Construction Fountain*) at the same time that ribs of bronze or brass appear in Pevsner's work (*Construction for an Airport*). Both brothers, in the course of the years that followed, were to make admirable use of this new linear theme.

I visited Gabo, in Connecticut, some years ago. In the beautiful rolling and wooded countryside, then covered with snow, the sculptures in the studio, white, cobweb-like, appeared like magic evocations of a scientific age. It occurred to me that these diaphanous bodies, their aristocratic elegance, were the anadyomene Venuses of our time. In any case, they have taken possession, for their complex spirals have given rise to innumerable clumsy—or too skilful—imitations in decoration, publicity, etc.

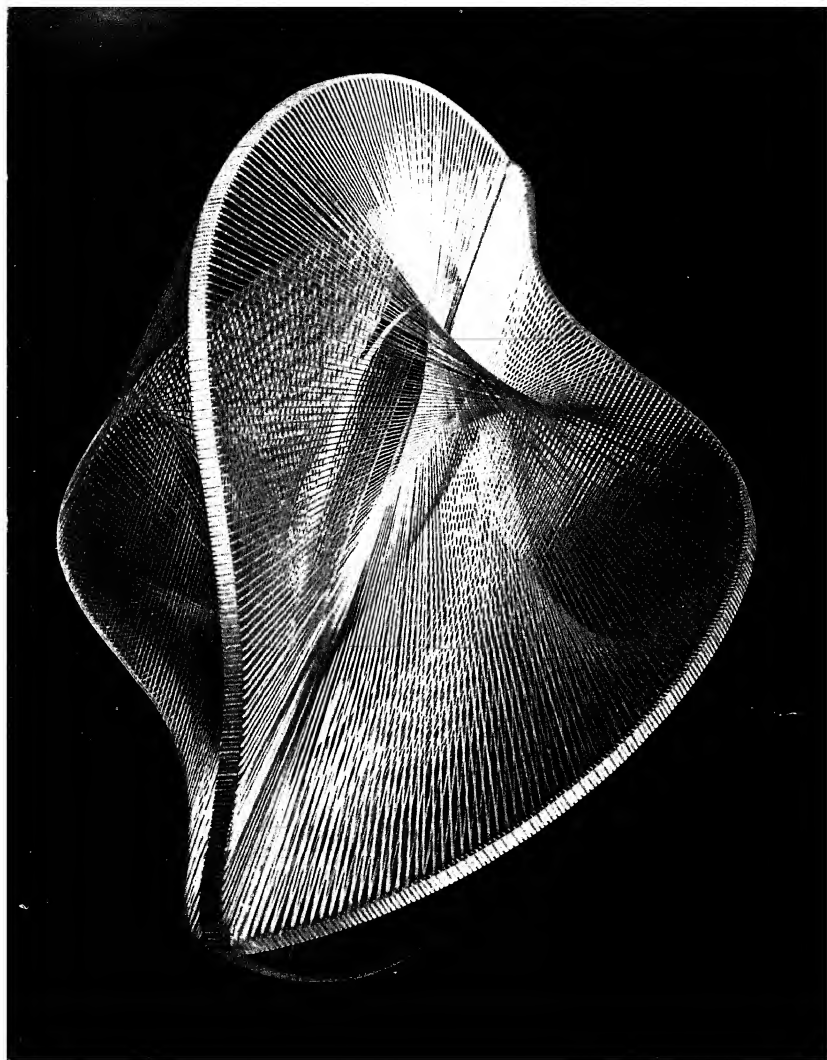
Particularly striking, in Gabo's studio, was the maquette for his projected triptych for the Esso Building in New York. It was, perhaps, the masterpiece of them all and it could, alas, not be executed, for to have made it in bronze to the required dimension would have cost more, according to the firm's representatives, than the building of the skyscraper for which it was intended.

Gabo's immaculate lacework is matched by Pevsner's works in dark metal. The relations between the two brothers have always been marked by an amicable competitiveness. This has been for the greater good of modern sculpture and for the pleasure of our sensitive retinas. For twenty years Pevsner has completely excluded from his work the use of transparencies and plastics. While he uses the same linear modulations, he eschews the apparent fragility that characterizes Gabo's work. By their very matter—bronze, brass, copper—Pevsner's sculptures have a much more severe aspect. In certain pieces in which the straight line dominates (*Developable Surface Construction*, 1938; *the Column*, 1952; *Column Symbolizing Peace*, 1954), we come upon a well-nigh mystical austerity. In a grave, somewhat solemn voice they enunciate, as their creator sometimes does, elementary truths that are simple only in appearance. In other, no less important works, it is on the contrary the curve that is sovereign. The wavering, strictly disciplined rhythm, a reserve not devoid of grace, remind one of sacred, ritual dances. There is a whirling dervish in the *Developable Column* (1942), and one wonders what nautch girl, what Khmer dancer in a lamé dress, has communicated her soul to the admirable *Construction in the Egg* (1948), in the Peissi collection, with its gold and silver glints? Other patiently constructed pieces, which betray a search for symbols, are called *Fresco* (1944), *Fresco in Oval* (1945), *Germ* (1949), *Dynamic Projection to the Thirtieth Degree* (1951).



Naum Gabo, Constructed Head No. 2, 1916

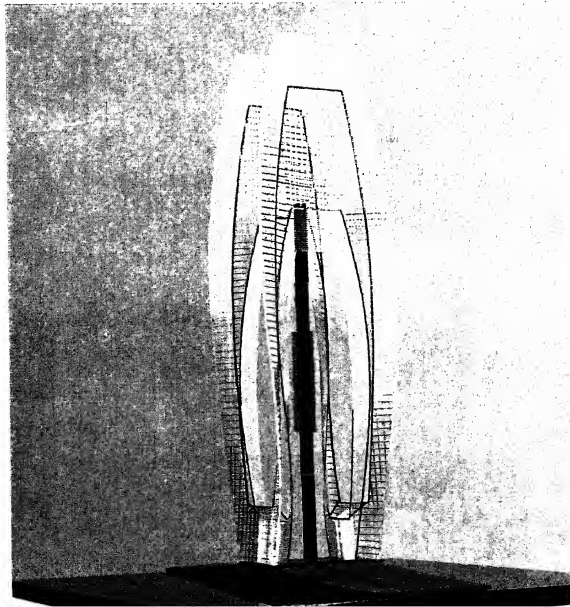
Whereas in Gabo's work air and light circulate freely throughout and take possession of it, as it were, here the air and light are captured, caught in innumerable traps, then fractioned and made subservient to the work itself. Deep hollows are skilfully prepared to seize the light and transform it by the analysis of the rays. Pevsner's works are meant to give the full detail of the mystery of light by wedding it to spaces created and prepared for it. Certain capture mechanisms compose great attractive voids with a more complex central element—the sex, soul or mandibles of the object—crouching in the semi-darkness (*World*, 1947).



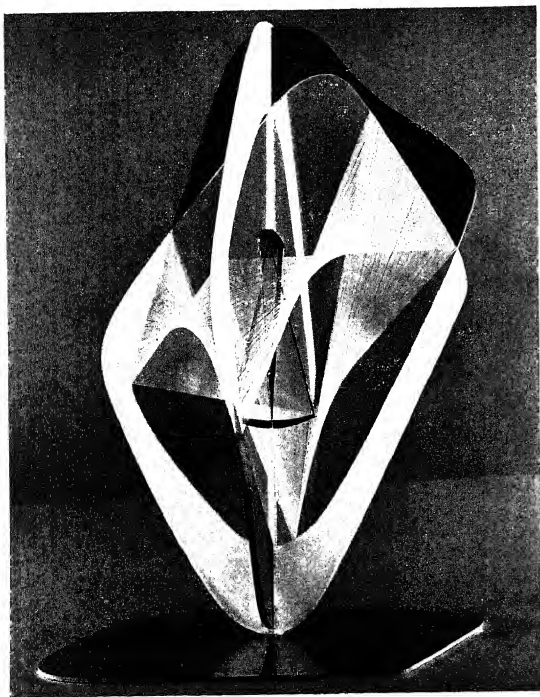
The *Monument to the Unknown Political Prisoner* (1954-1956) is a closed sphere whose center, widely opened, contains a light structure which recalls the pupil of the eye and which seems to indicate an intention to irradiate the sculpture from within. It is perhaps for this reason that the artist has given to this work an additional title, *Liberation of the Spirit*.

In an interview which caused some stir and which called forth Gabo's vehement protest, Pevsner declared that Gabo and himself were the only constructivists. "It was only a wisecrack," Pevsner confided to me later, "no one understood that I was joking. Isn't it obvious that my work has nothing to do with constructivism?" I quite agree. We have come a long way from Tatlin's first abstract structures and the occasionally challenging improvisations of those who called themselves *constructivists* in the heroic days. As I have said at the beginning of this chapter, the brothers Pevsner and Gabo have led us from revolution to classicism.

Naum Gabo, Project for a Monument to the Unknown Political Prisoner, 1953







Naum Gabo, Construction with Red, 1953

During the very period when Pevsner and Gabo were developing their style—one in Paris, the other in Berlin and London—Julio Gonzalez, in almost total isolation, gave free rein to an extraordinary phantasy that required no other medium than iron. At the threshold of the century, he had come to Paris from Catalonia with his brother Juan, leaving behind a family of jewelers, or rather of master craftsmen, of Barcelona. It was from his family that Julio had learned how to work metal, how to tool and emboss iron and copper. An obscure inner contradiction, however, steered him toward fields that the father's workshop could not teach him: he dreamed of becoming a painter or a musician.

Deeply afflicted by the death of his brother, in 1908, he parted company with the circle of avant-garde Parisian artists in the midst of which they had both lived, and kept contact only with Picasso. "That was the beginning," his daughter Roberta writes, "of those long years of study that my father spent in a growing solitude. Those eighteen years, from 1908 to 1926, were certainly the most dramatic in his life. Difficulties of a practical nature, mental anguish, above all the special anguish of the artist, the struggle with himself in the search for his true personality, were the depressing things that he had to overcome. It was only at about the age of fifty that Gonzalez finally began dimly to discern his true way."

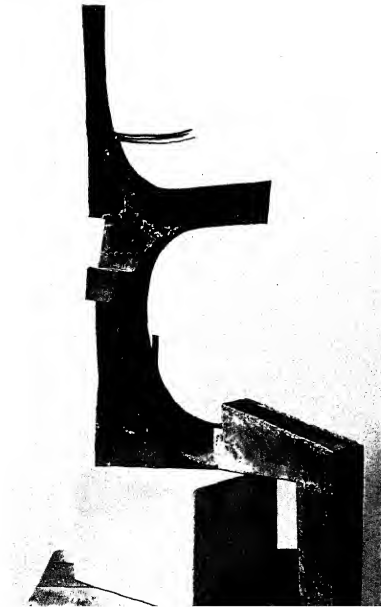
He had meanwhile, around 1910, made a few *heads* in beaten bronze whose melancholy serenity reveals a contemplative nature. Troubled, full of self-doubt, he abandoned this vein and it was only twenty years later, through a prolonged contact with Picasso, to whom he taught the secrets of the forge, that this man's soul was finally liberated from its inhibitions and was able to express itself. Then the great iron festival began.

Timid souls need arduous labors, apparently beyond their strength, in order to exert their infinite patience and reveal to the world, through the difficulty that they always seek, through the thousand precautions that they always impose on themselves,

the treasures of their spirit, I mean their goodness and their anger, their generosity and their pride, their bitterness and their candor. Everything that the man of fifty has accumulated, stored up, assimilated or fought, we shall rediscover in the freedom finally given, decanted, rejected from himself in a small piece of childishness, which many will find insignificant who do not see the density of this game, the high exactingness of these scraps of iron which still allude, however distantly, to the human aspect. But which are human, deeply human, without the aspect.

Gonzalez does not deform nor interpret reality, he creates his reality. If the human figure is not repudiated, the link is so tenuous that at times only the irony of a title enables one to find the connecting thread, and not always even then. In the *Person Lying Down* (1934), who will tell me whether the head is at one end or at the other? *The Head with Halo* (1932), the so-called *Tunnel Head* (1933) and the *Swiss Woman* (1932) are obvious abstract compositions. In certain works of the same period the fillip

Julio Gonzalez, *Woman Seated*, 1935



Julio Gonzalez, *Woman doing her Hair*, 1936





Julio Gonzalez, Mask of Montserrat screaming, 1936

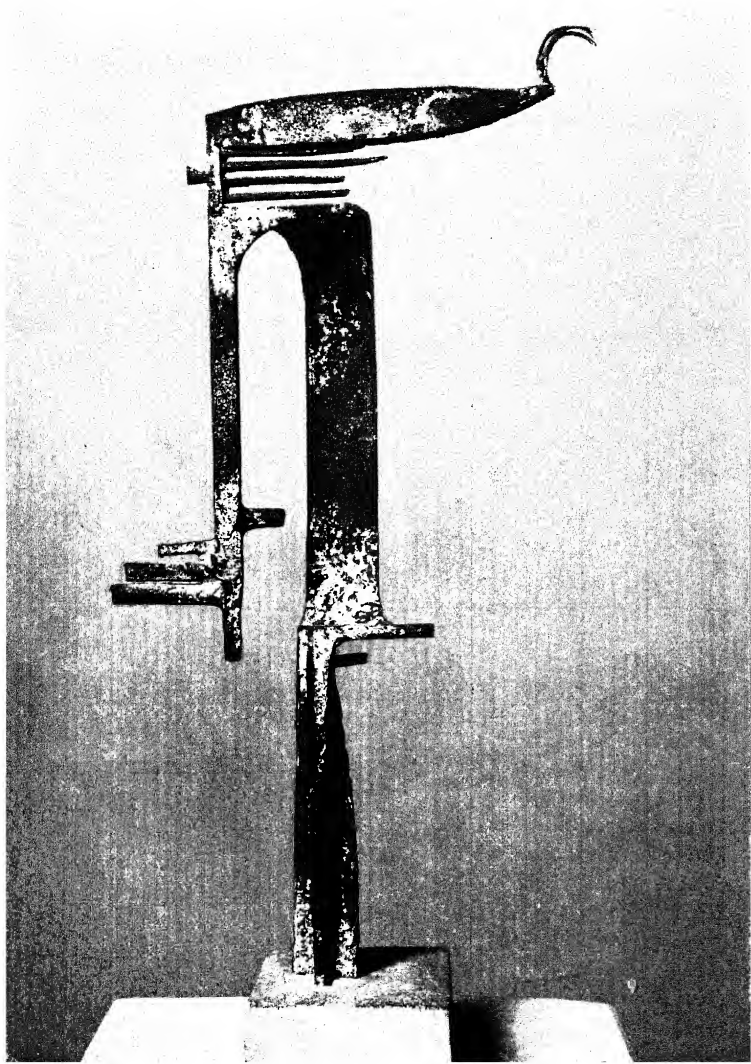


Julio Gonzalez, Torso, 1936

given by Picasso has left perceptible traces (*Maternity*, *Woman dressing her Hair*, the *Dream*, *Dancing Girl with Palette*, *Small Head*, all belonging to 1933, *Head with Mirror*, *Head called Fireman*, 1934), but it is only fair to add that Picasso's iron constructions also reveal his friend's technical touch.

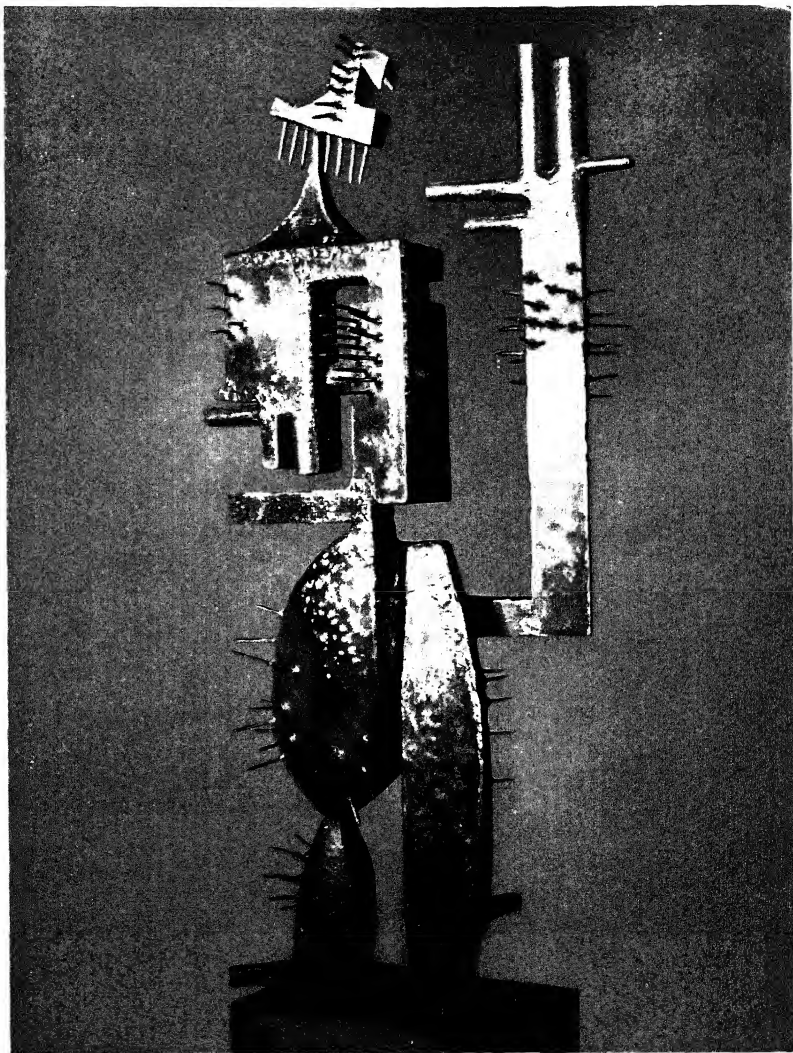
Surprising are the two sculptures called *Woman Seated*, of 1935. If it be true that they are seated, they surely have nothing feminine about them. Iron, here, expresses only iron, its strength, the sharpness of its claw that seizes space with one brief, incontrovertible stroke. They are axioms, of a kind, expressing an inevitable drama, a death aware of itself, barely surveyed by an inner glance, the frail antenna of an eyelash.

The works of 1936 and 1937 are masterpieces (*Woman dressing her Hair*, at the Museum of Modern Art in New York, *Woman with Mirror*, *Person with Large Sickle*, so-



Julio Gonzalez,  
So-called "Gothic  
Man" standing, 1937

Julio Gonzalez,  
Cactus Man I,  
1939-1940



called *Monstrance Head*, and especially the so-called *Gothic Man Standing*). The synthesis of the spirit of invention and controlled strength has been consummated. No sculptor of our time has succeeded in combining so much charm with such imperious authority. Aside from these works which, again, have nothing about them that is figurative except the names that were subsequently given to them, Gonzalez continued his studies in the definitely figurative field. A beautifully sensitive *Torso* belongs to 1936, as well as the *Screaming Mask* of the Montserrat. His masterpiece is generally considered to be the *Montserrat* itself, a life-size female statue whose sober lines, balanced proportions, and calm reserve express with amazing psychological felicity both humility and the spirit of decision in the face of destiny. It was inspired by the drama of the civil war that was then rending Gonzalez's country, and it now stands in the Stedelijk Museum in Amsterdam.

This famous work has a small-format ancestor in the *Woman with Broom* of 1930, while its obstinate strength is already prefigured in the *Don Quixote* of 1929.

The last works in iron that he was able to execute were two statues bristling with barbs, baptized *Cactus Man I* and *Cactus Man II*. Then the war deprived him of his means of working and he had to content himself with drawing, until death overtook him suddenly in 1942, without his having harvested anything of what he had sowed, except the work itself, which daily grows before our eyes. A work which will remain, not because it is of iron, but because it is the fruit of a long patience and of a daily victory over doubt.

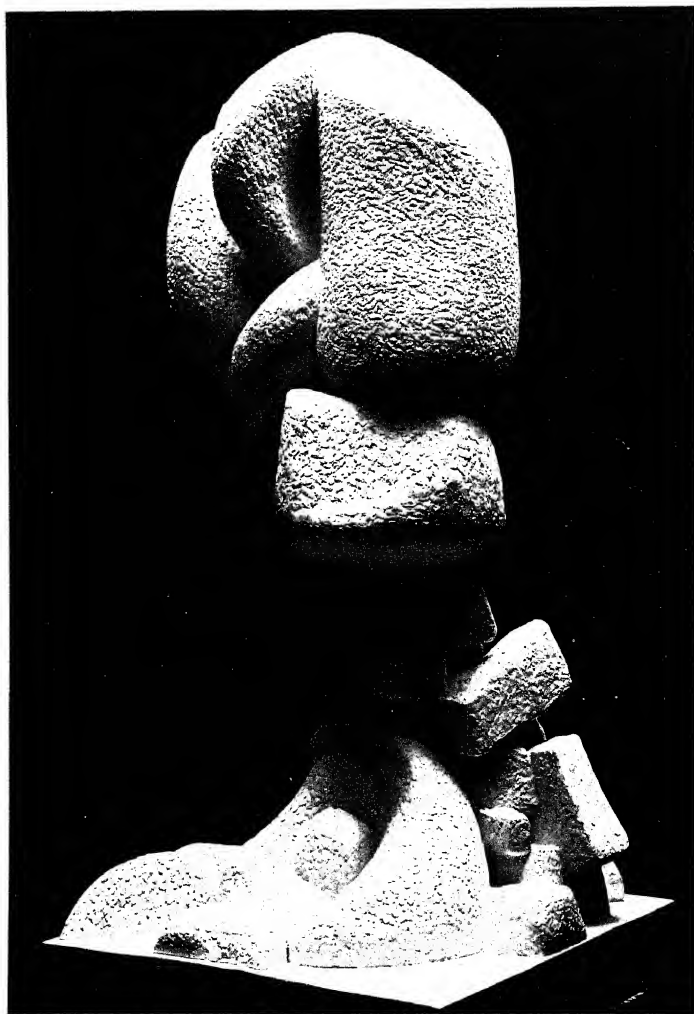
## XI. FREUNDLICH

Equally modest and full of fervor, having received no other recompense than the work itself that he was able to accomplish, was this Pomeranian whom his compatriots tracked down in the Pyrenees, in 1943, only to deport him to Poland, whence he did not return. Yet he was the gentlest, the most inoffensive of men. He had made paintings that are peaceful songs of color. Pure colors, heart in hand, simply juxtaposed in small rectangles, of so candid a freshness that one would vainly seek in them the shadow of a shadow. The colors are spelled slowly, one after another, as in an open book, without a translator, without even the memory of a mental reservation. But this virginity of the spirit was called "degenerate art" and the earth had to be rid "of this vermin," didn't it?

It would be disrespectful to show more rancor than the works that remain to us show. Let us be docile to their serenity. Let us heed their magistry. This word comes to me when I think of the two plaster monuments that still stand in Freundlich's studio before the vigilant eye of the artist's widow. They reign and they speak. They speak to each other and they reign together, like an ideal couple. The one belongs to 1929, the other to 1933. They are mountains, they are architectures, they are idea, they are image. The one points toward the sky like a church spire, like a fist that lifts a finger; the other hangs in the air like a compact cloud, charged with thunders. They tell each other a prodigious story, a story without end. They will never stop speaking, for speech was given to beings in order to express the unutterable. One perceives their dialogue only on certain days, at certain hours, but the more one listens to them the less one hears the noises of the world and the more thirsty one is.

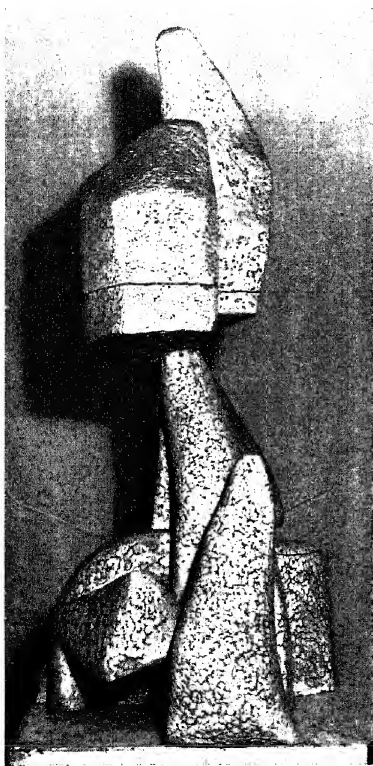
I consider them among the ten or twelve finest works of sculpture that have been created in the first half of this century. Would that someone would pour them in bronze to adorn some public square, some sacred spot, in order to spread the good word and good sense.



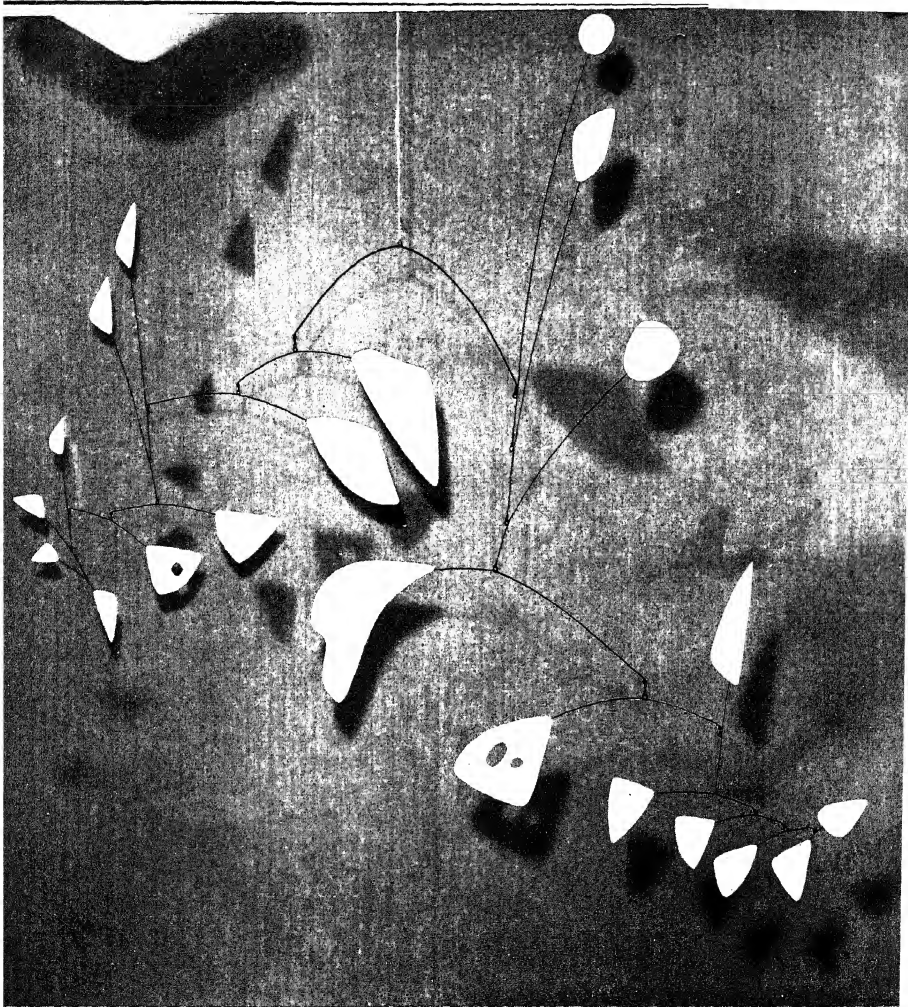


Otto Freundlich, *Elevation*, 1929

Could not the posthumous glory that is lavished on Gonzalez be granted a little less stingingly to Freundlich? His life, his work, his cruel end have prepared him a place of rarest purity in the calendar of the arts. The unleavened bread of sacrifice.



Otto Freundlich, Sculpture, 1933



Alexander Calder, 21 White Leaves, Mobile, 1954

## XII. CALDER

One would need a special voice, hand, language and spirit to speak of Calder. For the first time the American continent approaches us with a work of entire novelty, of wholly unexpected freshness. Sculptures that move nimbly without being machines! Should we not rather speak of dancing? Isn't this a kind of ballet? It is this also, surely, and sculpture nevertheless.

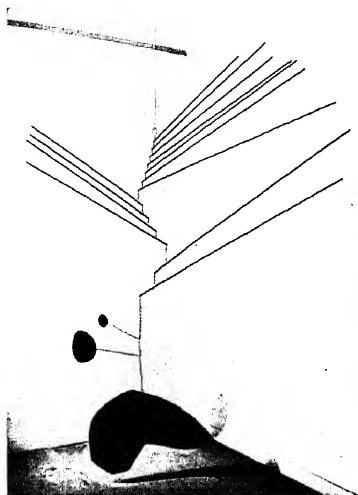
Up to now, in the recognized arts, movement had right of entry only through the intermediary of the human body. But lo and behold, here sculpture comes and joins the dance, here objects proceed to glide, turn, rise and fall bearing within themselves an inexhaustible store of modulations. Here are joyful cosmogonies.

"Calder's art is the sublimation of a tree in the wind," Marcel Duchamp has written. This is well said, but it does not go far enough. Ben Nicholson, in an article that appeared in 1941, has described a mobile of Calder's in terms that I find so simple and felicitous that I want to quote the entire passage: "The first time I encountered a Calder was in Paris some years ago when I borrowed one and hung it from the center of the ceiling of a white room overlooking the Seine, and at night, with the river glistening outside, this mobile object turned slowly in the breeze in the light of an electric bulb hung near its center—a large black, six white, and one small scarlet, balls on their wires turned slowly in and out, around, above and below one another, with their shadows chasing, round the white walls in an exciting inter-changing movement, suddenly hastening as they turned the corners and disappearing, as they crossed the window, into the night—it was alive like the hum of the city, like the passing river and the smell of Paris in early spring, but it was not a work of art as many people think of a work of art—imprisoned in a gold frame or stone-dead on a pedestal in one of our marble-pillared mausoleums. But it was 'alive' and that, after all, is not a bad qualification for a work of art."

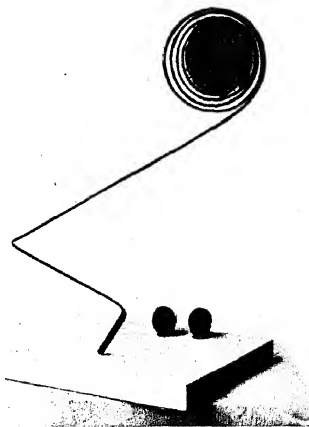
By a stroke of humor inherent in the story, since those lines were written many of Calder's works have found their way into museums, with or without marble

pillars. And Nicholson's works, in daily growing numbers, appear there as well.

Calder's career has unfolded with an engineer's simplicity and logic. There are still many of us, in Paris, who remember the *circus*. I went twice with Mondrian, in

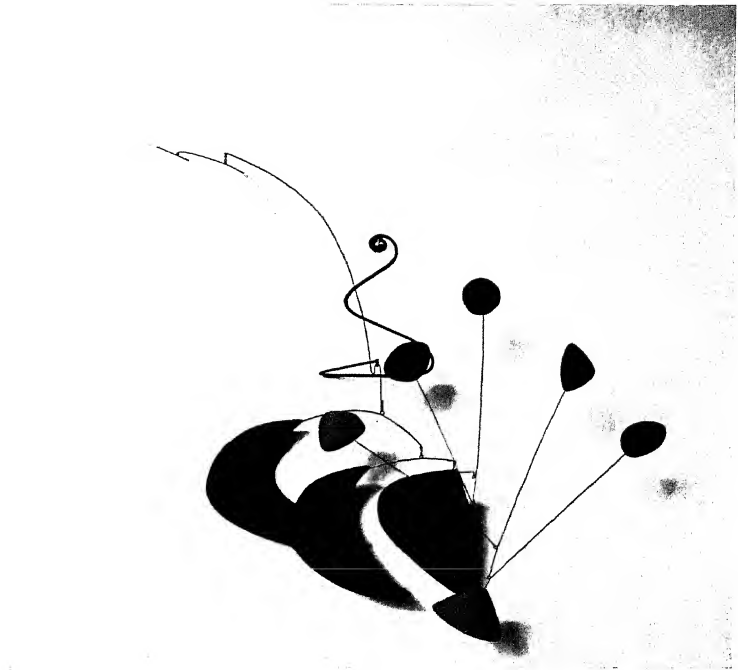


Alexander Calder,  
Thirteen Spines, Mobile, 1940



Alexander Calder,  
Kiki de Montparnasse, 1931

1930 I believe, and there we ran into Tzara, Man Ray, Kiki, the Golls and the whole Montparnasse of the time. We sat munching peanuts, perched on the steep wooden tiers, while Calder, below, in the only corner of his tall studio left free, legs apart, brought out his show. What surprised me most was that this heavy man should be able to manipulate, without breaking them, figurines that appeared so delicate. Not only did he make them turn, dance, jump from one trapeze to another: he had made them himself with his ingenious fingers, with his ingenuous fingers. It was the period of the great vogue of circuses. We would gather in a gang at the Médrano to commune in the circular show, whose minor aspects and accessories particularly interested us. For this reason Calder's circus captivated us by its attention to detail, by the



Alexander Calder, Three black Moons, Mobile, 1957

minute observation of the conventions. And we would wildly applaud the tossing, from one man to the other, of the acrobat's white handkerchief or the picking up of the dung after the chariot race. The lion-taming number, likewise, would be interrupted to pick up the droppings.

The success of Calder's circus was the prelude to his amazing and, on the whole, easy ascension. The great mobiles that he was to build later continue the circus on a vaster scale, and especially in a more solemn manner, but they keep its playfulness, and especially its element of fun. There was, however, an interlude, which was his meeting with Mondrian. A visit to the painter's studio, on the rue du Départ, was such a revelation to Calder, who was then by no means familiar with abstract art,

that he began to paint, experimenting with simple relations of forms more or less derived from neo-plasticism. Then he transposed these plastic ideas into three-dimensional compositions made up of wire, balls, round or square paddles. His shows in Paris (Galerie Percier, in 1931; Galerie Vignon, in 1932) had a markedly constructivist aspect and were reminiscent of previous works by Tatlin, Gabo, Rodchenko, Moholy-Nagy, Nerlinger and others, about whom Calder knew absolutely nothing, probably not even their names. But certain works, in the Galerie Vignon exhibit, were provided with small motors which the visitor could start himself and which would make hoarse noises, like the chirp of crickets. This at least had never been done before. But it was not convincing. I was of the view that authentic machines worked much better and, in some cases, were more impressive. Mondrian himself was by no means enthusiastic. Like myself, he preferred the *circus*.

These were only Calder's first steps into abstraction. Soon Miro's and Arp's influence was to prevail—without prejudice, however, to his own typically American personality. The small motors were soon repudiated in favor of a free movement obtained by the principle of the lever. Light elements, sensitive to the slightest breath of air, were to balance at the ends of frail stems, maintained in a tremulous but stable balance, by a counterweight that itself pivoted on the axis that supported the whole.

Calder dreamed of transcribing the constellations, of creating planetary systems. As a draftsman in space, he sometimes has affinities with Klee (*Lobster Trap and Fish Tail*, 1939, at the Museum of Modern Art in New York; *Thirteen Spines*, 1940; *Hourglass*, 1941; *Tightrope*, 1937; *Blériot*, 1949). His most authentic style is in the great mobiles that are hung from the ceiling or that are supported on a stand, a fixed element, in the latter case, serving as a support for a multitude of elements of limited variety: balls, straight stems, leaf-forms, fish-forms, perforated forms, to the complete exclusion of the rectangle (*Bougainvilleas*, 1947; *Red Petals*, 1942; the *Water-Lily*, 1945; *Bayonets Menacing a Flower*, 1945; the *Forest in the Best Place*, 1945; *Jacaranda*, 1949; *El Corcovado*, 1951; the *Blue Plummet*, 1950). One of the first and the most monumental remains the *Steel Fish* (1934), at the Museum of Richmond, Virginia.

In Roxbury, Connecticut, not far from Gabo's residence, Calder has two studios almost side by side, which observe each other. One is full of living plants. They climb on the walls, hang from glass casings, submerge the piano, spare only the fireplace where the wood fire is so bright red that it looks artificial in all that green. The other studio, much larger, is full of hanging mobiles and they are so tightly crowded together that at the slightest gust one hears the clicks of their knocking together, and occasionally the strike of a gong. This is where the astonishing toys for the dreamers of a mechanical age are forged. As for the first toy, the famous

*circus* that gave birth to all this, it rusts away shapeless, under a table piled with modern tools. Calder, taciturn, pointed to it and gave his usual sly, wise, impenetrable smile. This was in February, 1951.

“When I have used spheres and disks,” he said, “I have intended that they should represent more than what they just are. More or less as the earth is a sphere, but also has some miles of gas about it, volcanoes upon it, and the moon making circles around it, and as the sun is a sphere—but also is a source of intense heat, the effect of which is felt at great distances. A ball of wood or a disk of metal is a rather dull object without this sense of something emanating from it.”

In the beginning there was nothing, then there was something. The something was movement, and movement created space. An object that moves, is space creating itself. Before movement there was no space. Everything that exists can be brought back to the idea of something that moves from here to there. Between the two extreme points, there is the object moving and space becoming aware of itself. Like two

Alexander Calder, Double Mushroom, Stabile, 1957



Alexander Calder, The Dog, Stabile, 1958





sexes. The friction of something against the void. And there was light. And the void is now a lighted void, a void knowing itself. Knowing itself void and receiving all the constellations. The void is animate. It has a form now that is the movement of all these bodies. Movement draws a form that is the body of the void. A form that creates and effaces itself at the same time, a body that is and that is not, an evanescence that is yet perceptible, an inexistence that is yet determined, a sharp line that immediately dies.

Calder discovered—and felt—twenty-five years ago, that this could also be transposed into art. And so we have this giant child, this demiurge, who makes constellations as though he were plucking flowers, who makes space waltz, who makes the void ring. In truth, he makes the void laugh, he gives it a heart. We understand, through him, that space is a marvelous object of possession for the object that moves. He makes the true union of space and time. We shall not weary of consuming the spectacle that he offers us. An object that moves is now “a joy forever.”

Calder has had, these last years, numerous imitators, lazy spirits whose names I prefer to pass over in silence. He also has intelligent continuators who take up, each in his own manner, the problem of movement. Willy Anthoons has composed hanging mobiles, made of bent and painted aluminium, of a style quite different from those of Calder. Tinguely has composed objects that roll and bounce, but especially moving paintings with varied rhythms, sometimes enlivened by unexpected noises. Jacobsen, in certain of his iron sculptures, has used pivoting elements. Finally, Jean Peyrissac has made great mobile sculptures which, while they owe a great deal to Calder, none the less denote an independent spirit, an investigator grappling with bold, complex problems.

### XIII. MOORE AND HEPWORTH

How shall we pass from the purely intuitive American to those very civilized, finely cultivated English, Barbara Hepworth and Henry Moore? We shall not "pass," we shall simply look into ourselves to rediscover more traditional bases. My admiration for Calder by no means prevents me from liking Moore and Hepworth. Shall I admit that I feel more at home with them than with the man with the mobiles who is going to change the whole organization of my room, who will want to open the doors and the windows to bring about the necessary intake of air? With my two English friends everything remains as it was, I mean that nothing, apparently, changes place, and even less do they attempt to carry me away into future intersidereal visions; we are still on the earth, both feet well planted. Which does not mean that they have brought nothing new. Their work swarms with discoveries. But they move at a walk, they never leap.

Although Moore is five years older than Barbara Hepworth, they were together at the same period in the Art School of Leeds, then at the Royal Art College of London. "Later," Barbara Hepworth writes, "when I came back from Italy with my first husband, the sculptor John Skeaping, we often met Henry Moore and we had many discussions." I don't know how often these exchanges subsequently continued and whether they still occur. However this may be, there is an affinity of race and of inspiration between the two artists which for long years has given a similarity to their production. Even in a drawing or a water-color sketch this kinship is apparent. At most one might say that a greater concern with precision is to be found in Hepworth's work, and in the thirties a longer attachment to pure abstraction.

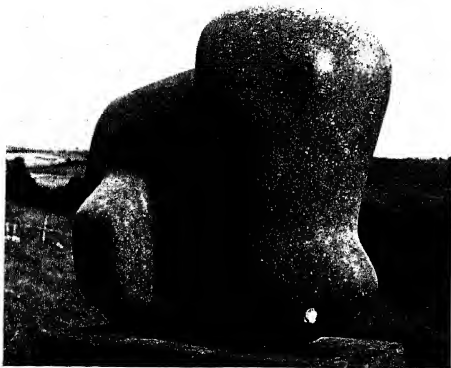
Stretched wires, light graphic signs on smooth blocks, pure geometric forms, all these elements appear simultaneously in their works. One might be tempted to say that it is the Braque-Picasso phenomenon of the cubist period repeating itself.

Wires stretched between two massive forms were used by both of them in 1939. This was then a wholly new idea (the use that Calder made of it in 1937 was of a



Henry Moore,  
King and Queen, 1952-1953

Henry Moore, Reclining Figure, 1945-1946

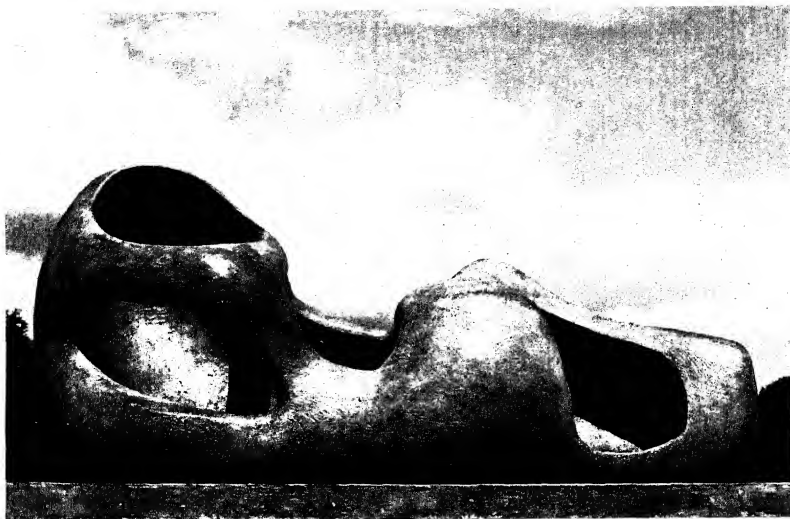


Henry Moore, Sculpture, 1934



Henry Moore, Bird Basket, 1939





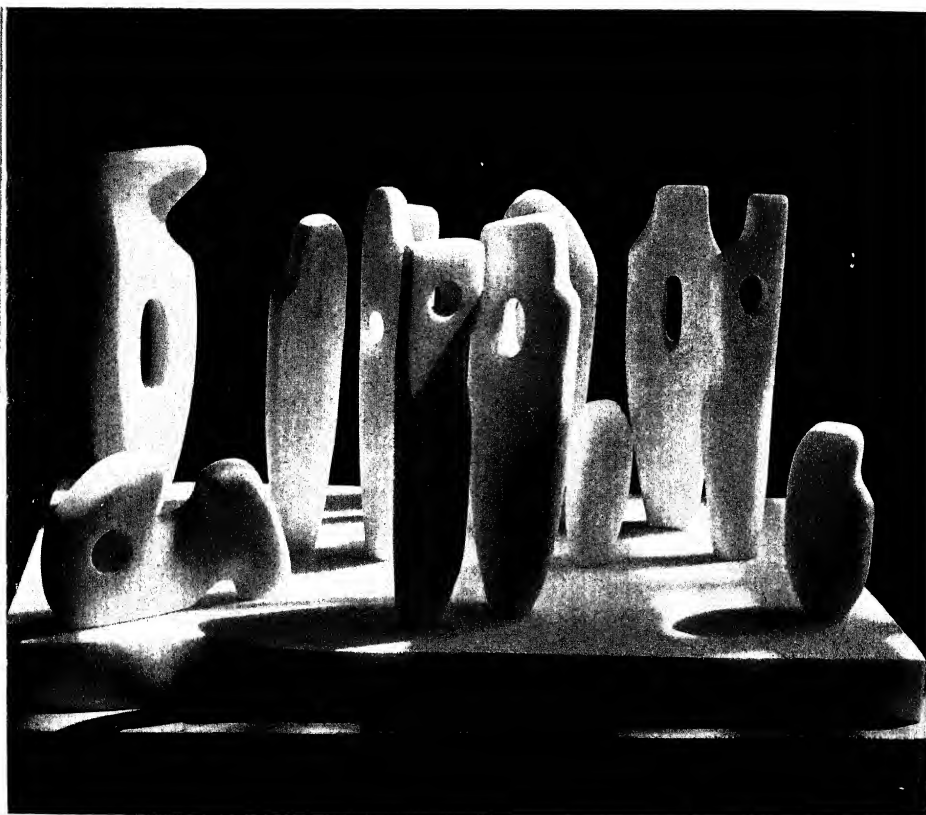
Henry Moore, Reclining Figure  
Internal External Form, 1952-1953



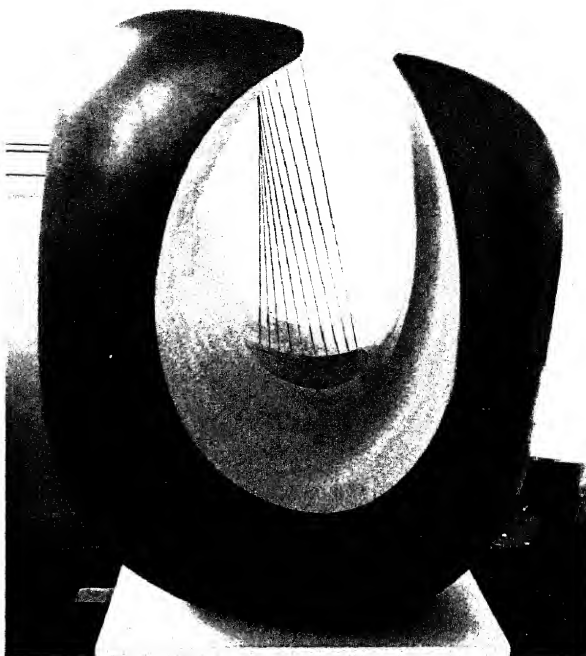
Henry Moore, Internal and External Forms, 1953-1954

quite different kind). Was it suggested to them by the harp? by the spiderweb? I do not know. But it is surprising that the idea, concretized in our daily life by the various string instruments, had not been seized upon earlier by sculptors. It appears, in the work of Hepworth and of Moore, as the quest for a new quality of space, an intermediate, indecisive space, connecting solids without being solid, a fragility or a transparency in opposition to the opaque. Gabo, as we know, was to use the same datum much more radically, although in a wholly different spirit, making of stretched wires alone the entire substance of sculpture.

The authentic creators of one and the same period are in the presence of the same problems and find themselves in the path of the same solutions. Thus the perforations, the deep hollows with dense shadow, or shadow caught by a lateral light, indicate a line of study close to that being pursued at the time by Pevsner and occasionally



Barbara Hepworth, Group of Twelve Figures, 1951



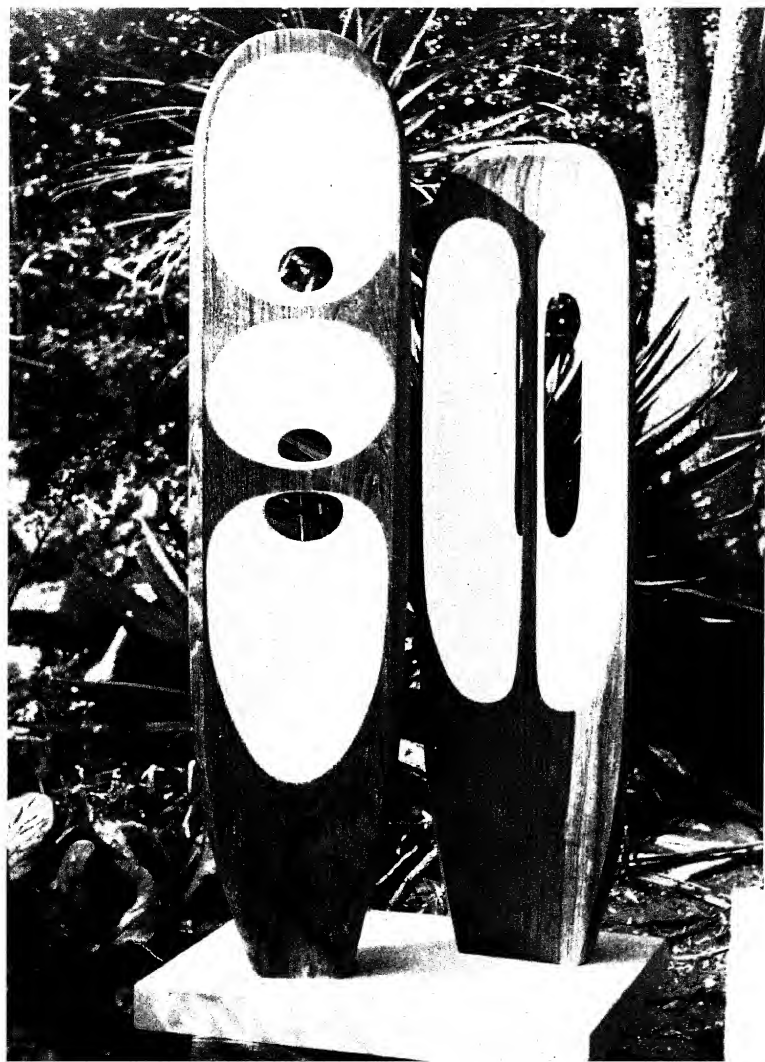
Barbara Hepworth, *Curved Form*, 1955

by Gonzalez. At the same time Moore's and Hepworth's style is quite different: it remains attached to the mass, wants to be fixed to the ground and does not seek to escape it, as do Pevsner's volutes, as Gonzalez's aerial drawing sometimes does.

Striking correspondences likewise exist between certain works by the two Englishers and certain of Arp's works. We can thus compare the standing figures (*menhirs*) by Hepworth, the first of which belongs to 1934, with the *Silent Man* (1942) by Arp, and the latter's *Ptolemy* (1952) with Moore's *Inner and Outer Forms* (1954).

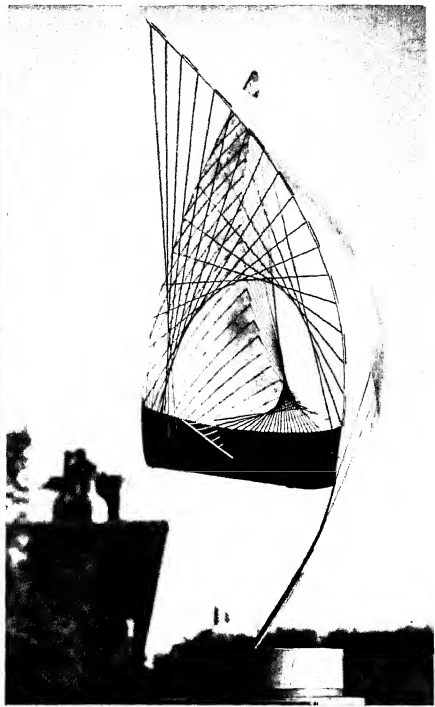
From 1945 on the two sculptors launch upon somewhat divergent paths. While Hepworth continues the variations on the same themes, constantly refining them (*Elegy II*, 1946; *Pendour*, 1947; *Two Figures*, 1948; *Helikon*, 1948; *Lyric Form*, 1949; *Contrapuntal Forms*, 1950; *Bicentric Form*, 1949; *Group*, 1951; *Vertical Forms*, 1951; *Image*, 1952), sometimes coloring the holes and the excavations, Moore moves toward







Barbara Hepworth, *Figure*, 1956



Barbara Hepworth, *Stringed Figure (Orpheus)*, 1956

a more social and markedly figurative conception (*Family Group*, 1945-1949; *Rocking Chair*, 1950; *Reclining Figure*, 1951; *Woman and Child in a Ladderback Chair*, 1952), at times bringing out Greek reminiscences, which incidentally are admirably assimilated and recast (*Draped Reclining Figure*; *Warrior with Shield*; *Woman seated on Bench*, all done in 1953). At the same time he continues abstract or nearly abstract figures (mural relief in Rotterdam, 1955; *Figure Standing*, 1950; *Three Figures Standing*, 1953), or even wholly abstract (wall for the Time-Life Building, in London, 1953). As we see, Moore lets himself be guided by no tendency, by no preconceived rule.

For the *King and Queen*, one of his most celebrated works (1952-1953), the sculptor has written the following commentary: "The King and the Queen group has nothing to do with the present-day kings and queens, but is more connected with the archaic or primitive idea of a king. The 'clue' to the group is perhaps the head of the king which is a head and crown, face and beard, combined into one form and in my mind has some slight Pan-like suggestion, almost animal, and yet, I think something Kingly. How the group came about I don't know, unless it may be that in the last year or two I have read stories to my daughter in which Kings and Queens have appeared a lot and this might have made one's mind open to such a subject." This availability, this vacancy of the mind is a golden rule for the artist. But it has real value only if it is based on an acute sense of proportion, on a discipline that has become second nature.

The British Council, through multiple exhibits in the capitals of the western world, has contributed to making Moore one of the great stars of modern art. By contrast, Barbara Hepworth's relative effacement is thereby accentuated. It is true that Hepworth's world is more reserved, more reduced, too, than Moore's, being less spectacular. But by this very token it is perhaps more profound. Legend plays no role in her work, we find no reminiscences of antiquity. The restriction of the themes leads to an even more decanted work, bearing within itself the source of an aristocratic perfection (*Figure*, wood partially painted white with blue wires, 1956; *Two Menhirs*, 1955).

She gives less prominence to nature than does Moore, his work being orientated more toward the essence of things than toward the living synthesis. "As soon as I sit down to draw the land or sea in front of me," Barbara Hepworth writes, "I begin to draw ideas and forms for sculptures." This will serve most aptly as our introduction to the world of Arp. With him, too, life is of less importance than the search for forms and primordial laws.

#### XIV. ARP

When one casts a rapid glance at Arp's work as a whole, what strikes one first is its unity of character. A more probing look will soon reveal the nature of this general character, which might be called a transcended sensuality. Arp's natural bent is at all times to touch the earth, and with the same gesture to touch the sky. If he first pursues a search for the quintessence of palpable things, he immediately tends to go beyond this abstraction in a new image that reverts to the world of the senses, by an unexpected and at times preposterous path. This is why he has long preferred the term "concrete art" to the term "abstract art." Simple things are not simple just as they come, and the most stable things are not stable absolutely. Everything slips by. We bathe in mystery everywhere and at all times. In Arp's vocabulary this is called "laws of chance."

He has always been at once a scoffer and a contemplative man. A contradiction of this kind, which would be intolerable in others, in him is devoid of ambiguity. Fused in his person, humor and the mystical always coexist, are one and the same thing. In his alphabet of forms we find fruit, breast, kernel, leaf, cup, bud, knotty branch, crystal. But all this mixed, transposed for the needs of sculpture, I mean subjected to the love of form for its own sake.

All Arp's forms are wavy, fluid and yet constructed. His attention is concentrated essentially on the justness of the relationship, on the tension of a curve, on the hiatus that punctuates a volume, brings out a proportion. This is why, despite all the close or distant allusion to the sensorial world, Arp's sculpture remains abstract. His sole concern is beauty.

Beauty is what gives confidence; beauty is what at first surprises, it is what makes us happy; beauty is candor—as many lapidary definitions that each work of Arp's seems to give us at the same time. Nature and man are here stripped bare, both considered in an Eden-like climate. If, however, it is feminine forms that we find subjacent in most of his works, it is because woman is the ideal landscape, because



Jean Arp, Torso, 1931

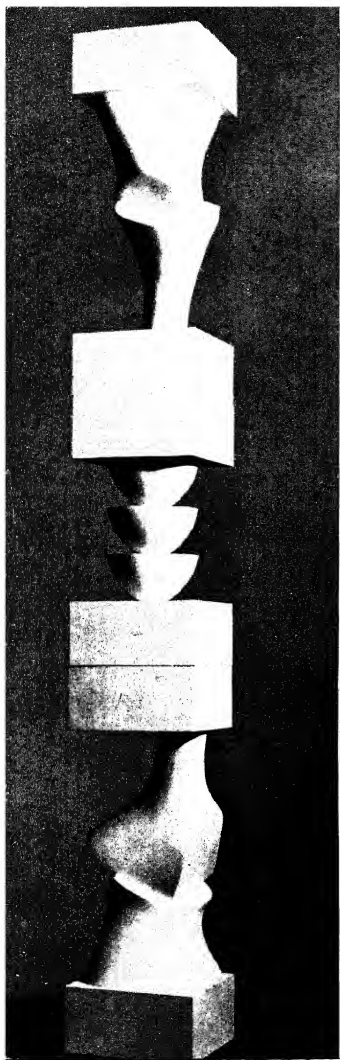
she incarnates generous and generating nature. It is through woman that we keep contact with primal forces, it is through her that the Eden which man's head has outreached still remains present.

Barbara Hepworth relates that she visited Arp's studio in Meudon, in 1932, and that she got a vivid impression of it even though she saw only plaster, a material for which she had no liking ("a dead material excluding all the magical and sensuous qualities of the sculptural idea"). In spite of this, "the poetic idea" in Arp's work acted on her like a shock. The following day, in the train going to Avignon, she looked at the landscape with new eyes. "I began," she says, "to imagine the earth rising and becoming human. I wondered how I was going to find my own identity, as a human being and as a sculptor, with the landscape around me."

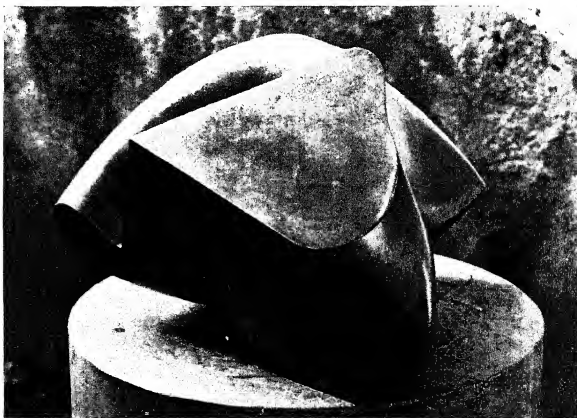
Since then, Arp's studio has received memorable visits and its influence has grown considerably. We see Arp-doubles blossoming forth daily almost everywhere in the world. But at the time of Hepworth's visit Arp's work in the round was only beginning. The very fine *Torso* of the Müller-Widmann collection, in Basel, which is almost a summary of his whole subsequent work, nevertheless dates from 1931. The English visitor could also have seen *Outrance d'une outre mythique* (Extravagance of a mythical water-skin) and *Sculpture to be lost in Two Pieces*, both of 1932, and numerous reliefs in painted wood. (Barbara Hepworth herself was to execute several sculptures in two pieces, in 1934: *Large and Small Form*, *Mother and Child*, *Two Forms*.)

Arp's first sculptures, for that matter, are in the direct succession of his reliefs, whether painted or in natural wood, which he calls *Configurations*, *Clocks*, *Constellations*. It was on the relief, since the Dada period, that he had lavished his sense of humor and his acute sense of the balance of forms. A memorable exposition of his painted reliefs, white being the dominant color, was held in 1929, in a gallery on the rue de Seine.

Arp's work is the marriage with nature. Not nature created, but nature creating, not in the sense of a simple superposition of forces, but as a mystic union. This is why Arp is both prelogical and superrational. His works do not spring from visions or interpretations or deformations of nature, but from the free creation of the senses, which are identified with hidden forces without any intervention of knowledge, without any intermediary screen of cultures. The mind, with Arp, comes into play only later, sometimes much later, to marvel at what instinct has produced, to redo it, enlarge it, retouch it with a thousand caresses, and finally to give it a name, which often subsequently changes.



Jean Arp, Column with Interchangeable Elements, 1945-1955



Jean Arp, Shell-Crystal, 1946



Jean Arp, Shadow-Scene, 1947

Jean Arp, Gargoyle, 1949



Jean Arp, Head on Claw, 1949



A powerful tension plays a sometimes daring game between the mass and the wavy contour (*Preadamite Torso*, 1938; *Fruit of the Moon*, 1936; *Owl's Dream*, 1938; *Cloud Shepherd*, 1953). Often, too, the mass is deeply hollowed out, valleys are created, full of melting shadows (*Shell-Crystal*, 1938; *Evocation of a Human, Lunar, Spectral Form*, 1950). Sometimes the origin of these forms must be sought in the simple pressure of the fingers on clay. The sculpture, at first no bigger than the hand, is later enlarged, transformed by stages. Thus *Shadow-Theater*, which belongs to 1947, had been executed in a very small format, ten years before, and was then called *Automatic Sculpture with Certain Directed Devices*.

Arp is instinctively drawn to full, billowing forms (*Pagoda Fruit*, 1934; *Garland of Breasts*, 1945), his preference goes to simple completed bodies like a ripe, peeled fruit, a pebble rounded by centuries of friction in the bed of a river. "Even more than in my youth," he wrote in 1948, "I believe that a return to an essential order, to a harmony, is necessary to save the world from a limitless confusion."

To escape confusion has been the aim of his whole life, of his whole work. He has simplified everything that he has touched. Thanks to him, Dadaism is not a farce, but a kind of purifying fire. His passage through surrealism gave this movement a plastic element that it lacked and that is a far better guide to dreams than overpopulated allegorical paintings.

Arp's sober, perfectly finished forms have caused him on occasion to be compared to Brancusi, his senior by eleven years. We know that the work of the great Rumanian was more or less completed when Arp was working on his first statues. It is obvious also that certain forms of the two sculptors are very similar, that they appear to seek an identical ideal of nobility and of perfection. It is the source of inspiration that differentiates them and that finally led them to pursue divergent paths. Brancusi decants the natural form until he reaches the essence; Arp starts from the essence itself and goes to the substance. The one transforms and transfigures, the other forms and figures. But these figures are abstract, I mean that they are universal, that they refuse none of the allusions that may graze the mind of the viewer.

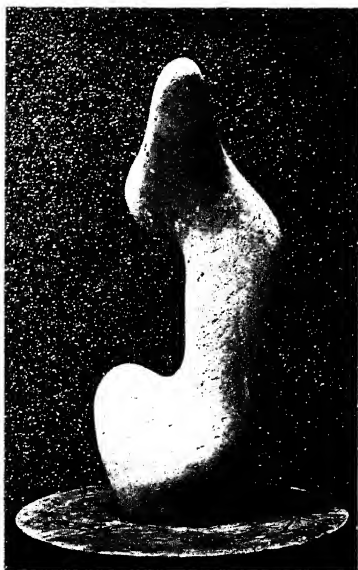
An art of pure creation and that is created organically in the studio, each work being itself pregnant with new works, the fragments of broken plaster often themselves becoming the constituent parts of sometimes very unexpected compositions.

Thus, little by little, Arp's studio has become peopled by a world of forms that range from the bizarre (the *Egyptian Woman*, 1938; *Bird Skeleton*, 1947; *Anguishing Configuration*, 1955) to the robust organic (*Superposed bowls*, 1947; *Mythical Figure*, 1950), not to mention, in between, childish or scabrous games (*Column with Interchangeable Elements*, 1945-1955; *Head on Claw*, 1949; *Figure without Name*, 1957). All this together,



Jean Arp. Figure without Name, 1951

with the reliefs, the poems, the collages—all this wealth of a creative force that has never ceased to manifest itself—is the phenomenon Arp that accompanies us in this century to lighten it, as does a cloud upon a summer day, enjoining us to look skyward.



Jean Arp, Hurlou, 1931

#### XV. FIGURATIVE SCULPTURE



Germaine Richier, Don Quixote of the Forest, 1951

The multiplicity of the intellectual and aesthetic currents of our time allows a great diversity of spiritual families to live side by side without encroaching upon one another, to develop freely without fighting, to fight in order to enrich themselves. Thus figurative sculpture today has profited appreciably by the lessons of abstraction. This is very obvious in the case of Moore, of Callery, of Butler and Armitage. And where would Dubuffet and César have derived their provocative freedom if abstraction had not first very carefully cleared the ground? Without the existence of abstract sculpture they would have no subject of contradiction!

Certain sculptors who generally work in themes of pure abstraction, like Hajdu and Jacobsen, do not disdain to make repeated incursions into the figurative world. The former sculpts flat marbles (*Head, Woman Seated*) which show a refined elegance; the latter composes figures of iron which he calls *dolls* and which have a certain affinity with African art.



Germaine Richier, *Bat*, 1947



Picasso, Woman Diving, 1957

Another current of figurative sculpture is provided by surrealism. It was Max Ernst who called the tune on which Maria Martins and Germaine Richier have developed their tropical music. The former seeks to cast a spell. "Desire elevated to panic power," André Breton has said of her work. Germaine Richier is impelled, to no less a degree, by the quest for strangeness, but her work is more multiple. Some years ago she inaugurated a fragile sculpture made of threads of plaster that was meant to shatter at the slightest touch (*Bat*, 1948). At the same time she showed her *Forest-Man*, a kind of primate that linked up with expressionism. She conceives her work as menacing (the *Praying Mantis*), apocalyptic (the *Mountain*), charged with storm.

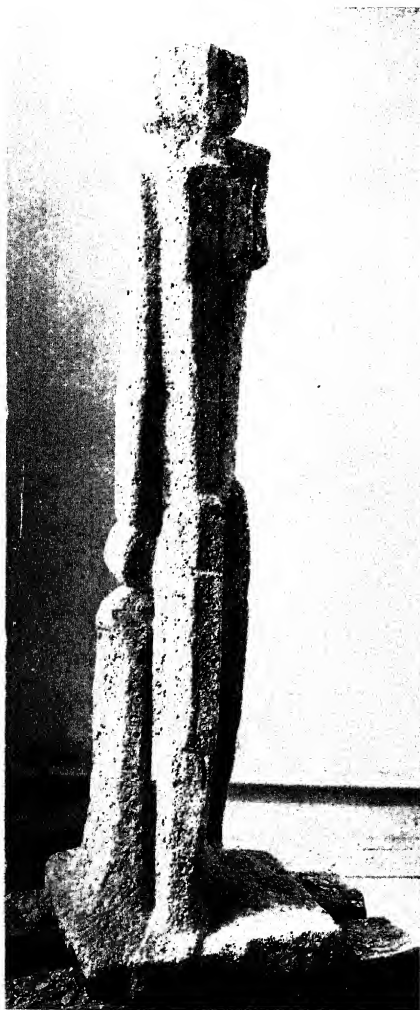
In small works of gilt bronze, she has recently given proof of a measured fantasy that shows a kinship with Lipchitz. The hallucinatory, however, remains her chosen realm.

But who can rival Picasso in the field of the fantastic? The extraordinary fellow has shown himself to be as inventive, as astonishing at times in sculpture as in painting. The list, from the *Glass of Absinthe* (1914), to the *Woman Diving* (1957), is long, the style extremely varied. Nothing is more disconcerting than the tricks, the bumps, the about-faces, the platitudes and the sublime moments of Picasso's production. He seems to nourish in himself a canny spirit that makes him capable of satisfying, or very nearly, all the tastes of this century. This is why he is a man of the century, in every sense of the word.

Figurative sculpture today also has its sources of inspiration in yesterday's figurative sculpture, which it tends to decontract, to simplify. This is the case of the German sculptor of animals Mataré, of the Belgian Jespers, of the American De Creeft, of the Austrian Wotruba, of the Greek Andréou.

Wotruba is without question a sculptor of the first order. The figures with square elements that he executed directly in stone between 1947 and 1953 (*Large Woman's Figure*, 1947; *Seated Figure*, 1948; *Two Figures*, 1949; *Squatting Figure*, 1950; *Figurative Composition*, 1951; *Large Recumbent Figure*, 1951; *Seated Figure*, 1953) place him among the most powerful creators of forms of his generation. The series ends with a *Standing Figure* (1953-1955), a lofty monument to some boundary divinity, a simple block of vertical stone humanized by the chisel much more than by the very remote suggestion of a head that terminates it.

In recent years, Wotruba's figures have become progressively rounded (*Head*, 1955; *Standing Figure*, 1956; *Torso*, 1955). The extreme sobriety of the style is the same and if the effect of power has somewhat diminished, the expression gains in



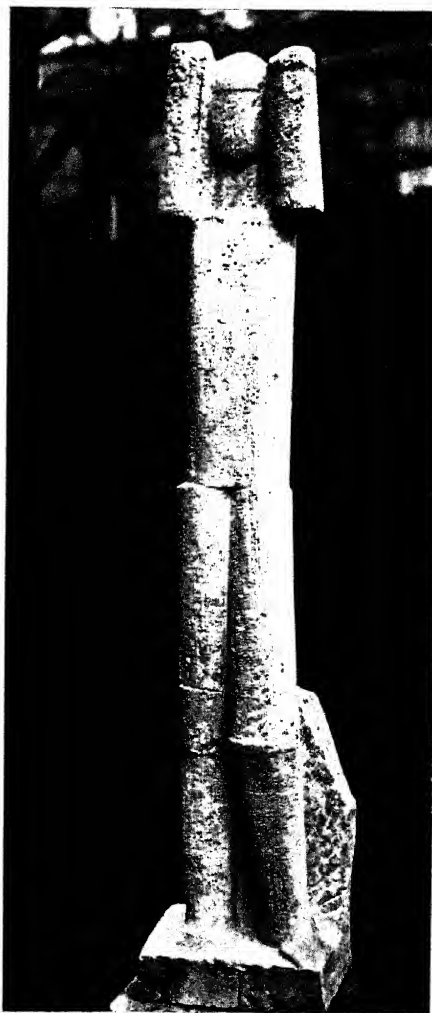
Fritz Wotruba, Standing Figure, 1950-1952



Fritz Wotruba, Standing Figure, 1953-1955



Fritz Wotruba, Torso, 1955



Fritz Wotruba, Standing Figure, 1956





Marino Marini, Horseman, 1952

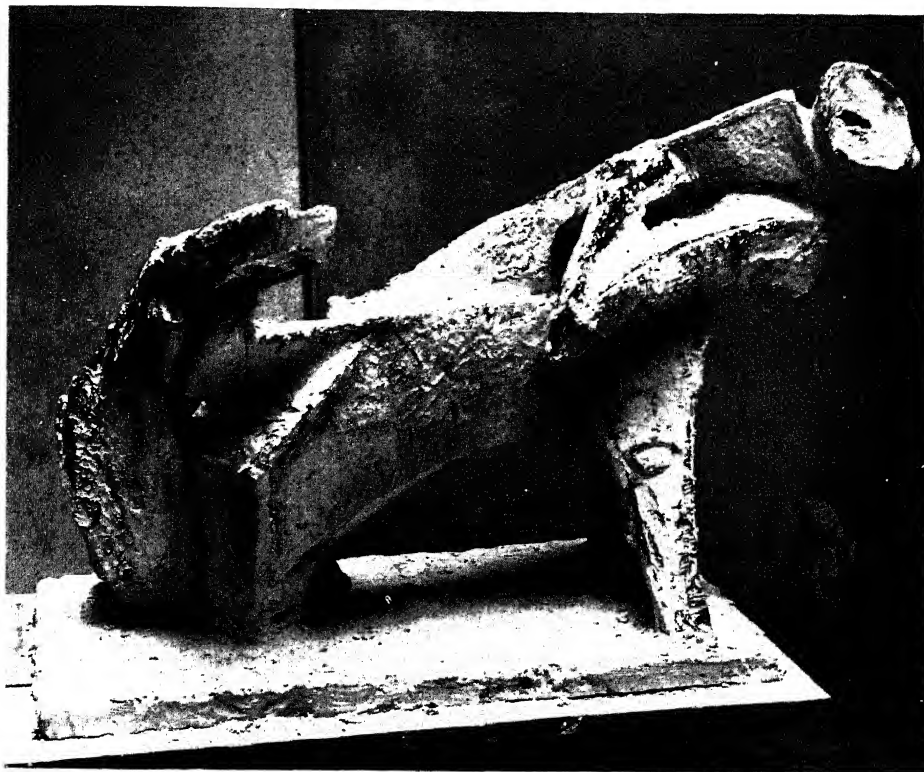


Marino Marini, The Miracle, 1953-1954

calm and acquires an element of tenderness that it previously lacked. We witness the classicism of maturity in a great artist.

In Italy figurative sculpture quite naturally grafts itself on the renaissancizing sculpture of that country. This has produced a galaxy of extremely gifted sculptors who never fail to charm us, some by their power—and I am thinking of Marino Marini—, some by their elegance—and I am thinking of Mascherini—, some by their unexpected and nonetheless gracious figures—and I am thinking of Emilio Greco—, still others by a certain clownishness—and I am thinking of Fazzini.

Marino Marini, of these, is by far the best known, the most famous. His variations on the horse have gone round the world. It is true that in the past twenty years his horsemen have followed one another without in the least resembling one another.



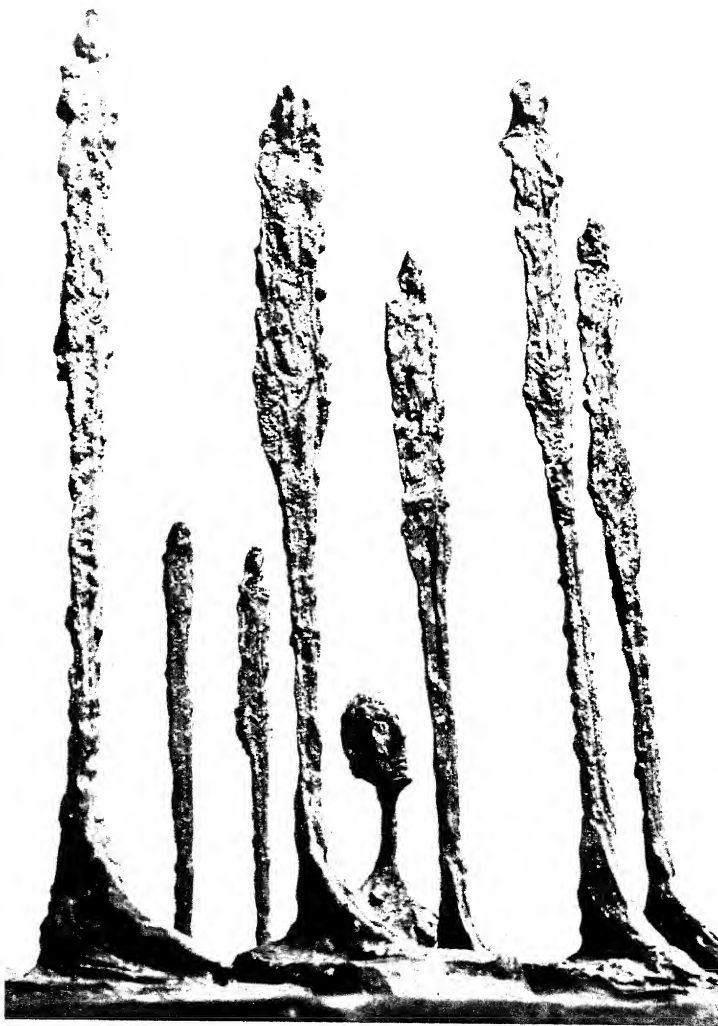
Marino Marini, Warrior, 1956

They are sometimes in plaster or in polychromed wood, more often in bronze. They gesticulate, they wait, they look up in the air, they spread their arms, they fall backwards. One of his most amazing works in the *Miracle* (1953), preceded by numerous studies and variants, all of them full of movement.

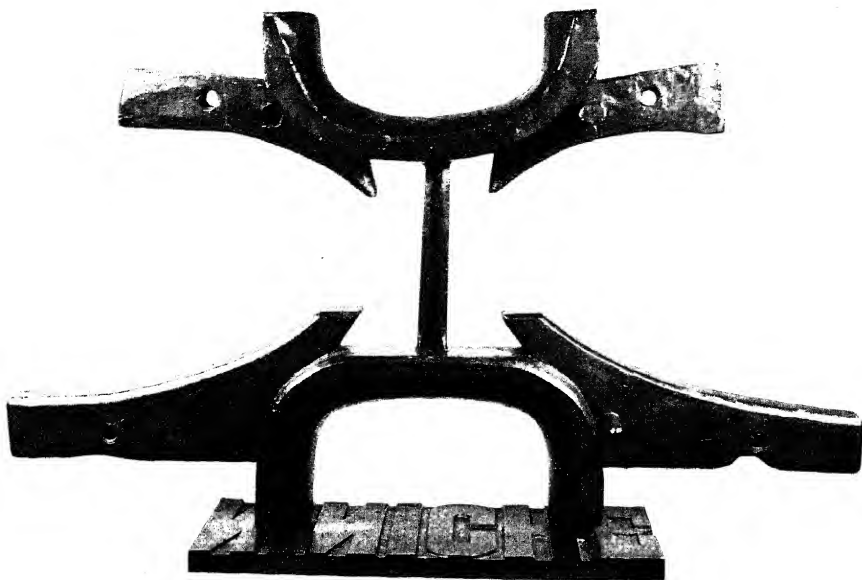


Alberto Giacometti, *Woman-Spoon*, 1926-1927

Figuration seems to have called forth in Giacometti all his archaizing virtues, all his antique and romantic, impressionist and expressionist reminiscences, to blend them into a new unity. This sculptor, whose emaciated and bumpy figures have made him as famous as Marino Marini or Moore, has effected an amazing trajectory that began with abstract compositions—that have provided seed for many a sculptor of today—passed through the series of the *Small Houses* (the *Palace at Four in the Morning*, 1933), and reaching, around 1940, the etiolated figures, a theme that he has not abandoned and by which he attempts to express man's social estrangement, his sufferings, his despair. Giacometti's work, intelligently backed by Sartre, illustrates perfectly the pessimism of the existentialist philosophy. The *Man Walking* (1948), the *Man Standing on a Chariot* (1950), the characters of the *Street* (1948) who go, come,



Alberto Giacometti, Seven Figures and one Head, 1950



Max Ernst, *Niniche*

forever strangers to one another, and many figures of the same kind, cannot fail to impress us. They remind us of the concentration camps, the death camps, and the death within us, inescapable, that gnaws us daily. These too are realities of this time, are truths that remain valid.

It is symptomatic that works as opposed as those of Arp and those of Giacometti could be created in the same period, in the same city, and enjoy an equal success. The ones, full of health, bathed in sunlight, inviting a caressing hand; the others rigid and cutting, seeming to cry from afar: "Don't come near, I shall wound you." I see in this only the obvious sign of the richness, of the fertile contradictions of our time.

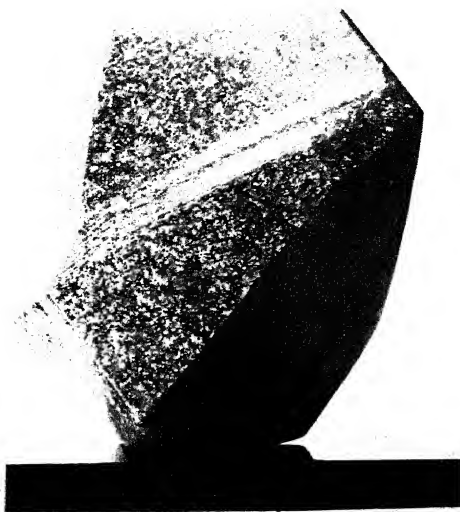
## XVI. PRESENT-DAY SCULPTURE IN FRANCE

The problems of expression and of deformation that so deeply concerned artists and critics in the course of the first years of the century seem today to be outdated. We more often hear talk about structure, about writing, about meaning. Sculpturing, like painting, composing a poem, is *making* a world complete in itself that can be defined and justified only by itself. The material limits of this world are given by the possibilities of the material chosen, and by these alone. Within these limits a game is played out, in depth, and here there are no limits: the work of art is a creation of the spirit that transforms and transcends the material used.

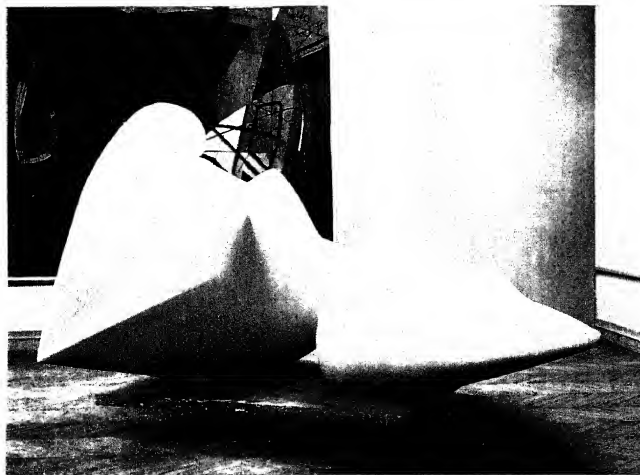
Most modern sculptors are builders, architects of free form. One of the most remarkable is Henri-Georges Adam. His large *Recumbent Woman* (1949), at the Museum of Modern Art of Paris, is a typical work of the sculpture of today. This geometrical nude in which the cone dominates is an obvious reminiscence of cubism. To tell the truth, it is as close to and as distant from cubism as the latter was with reference to Cézanne. Despite the duly affirmed subject, what we have here is an abstract composition, that is to say a harmony of elementary lines and volumes, assembled and orchestrated like a musical theme.

It is not a new adventure of art, it is the new figure. I mean that a nude is no longer tolerable today except in this manner, transformed into pure architecture without any concession to the subject. The sculptor will allow himself to recall nature only to the extent to which this recall serves his sole object: the architectonics of the composition.

The same observations hold for Gilioli whose works, of smaller dimensions than those of Adam, are none the less architectures in which power is subtly allied to a jeweler's delicacy. Certain works of Gilioli's are, in fact, cut like diamonds (*Pâquier*, 1951; the *Warrior*, 1948-1954). Others express a singular density of strength and show the sculptor in the full possession of his means (the *Angel*, 1947). At times a certain preciousness appears (*Morning Star*, 1955; the *House on the Drac*, 1955), but full of poetry, delicately veiled by emotion.



Emile Gilloli, Le Capelan, 1957



Henri-Georges Adam, Large Nude, 1948-1949



André Bloc, Sculpture, 1956

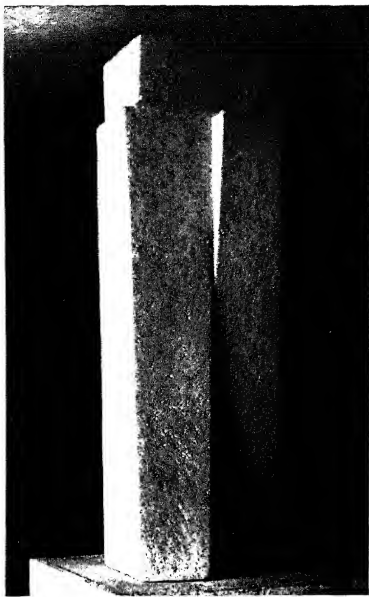


André Bloc, Combination in White and Black Marble, 1953

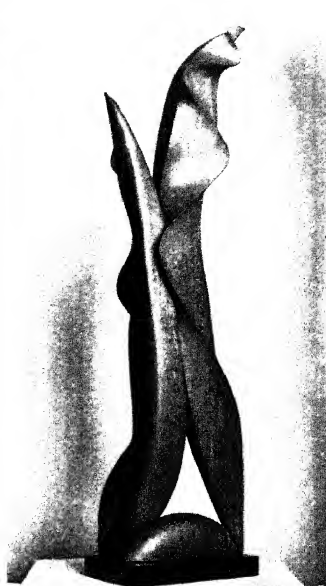
André Bloc, a late-comer to sculpture, whom we have seen gracefully evolving between Arp and Gilloli, has executed in these last years pieces of real architectural beauty (*Bougainvillea*, 1955; *Circumvolution*, 1956; *Anxiety*, 1956). His most striking and most personal works, in my opinion, are the assemblages of white and black marbles that he executed about 1953. Recently we have seen by him a series of works in black metals that are unfoldings, by means of parallel ribs, of a sheet of iron enveloping a given space. This is an exploration in a rather surprising vein, only distantly recalling certain works of Pevsner, by which the sculptor gives new life to his themes.

Chewett, an Englishwoman who works in France, has created in stone some





Jocelyn Chewett, Sculpture, 1953

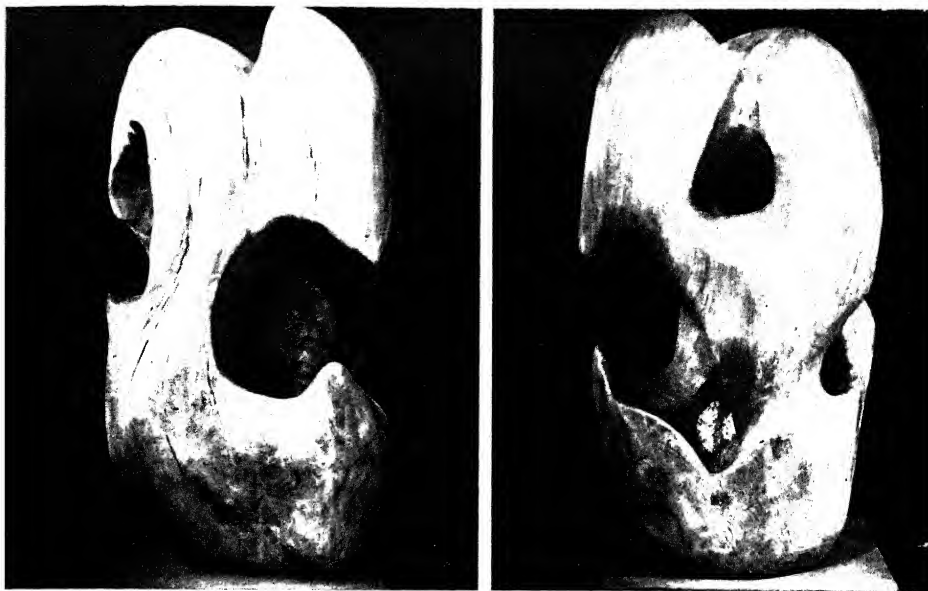


Etienne Beothy, Nostalgia, 1948

architectures rare in number and rare by the extreme reduction of the lines. Sobriety here would border on indigence but for a very delicate balancing that marks the artist's will and the cult of an ascetic reserve. Chewett's straight stones make me think of Mathias Goeritz who has just built in Mexico, on a public square, a group of pylons in concrete of various dimensions and heights which appear like an American reminiscence of the Italian village of San Geminiano.

The veterans of this architectonic movement are Chauvin and Hamm who both, over a long period of years and in almost total obscurity, have cultivated the simple form. The former in works of precious wood or bronze, often symmetrical in conception, the second in plasters and bas-reliefs.

Another veteran, but a good deal younger than the two preceding ones, is Etienne B  othy. For a quarter of a century this sculptor has confided to wood endless vari-



Alexander Noll, *Job*, 1957

ations on an elementary rhythm, generally based on the spiral (*Refined*, 1931; *Solfège*, 1935; *Three Variations*, 1937; *Attitude*, 1945; *Festive Column*, 1949; *Afterthought of an Owl*, 1956). Lyrical exaltations that dart upward like frozen flames and that are of an apparently incomparable technical perfection.

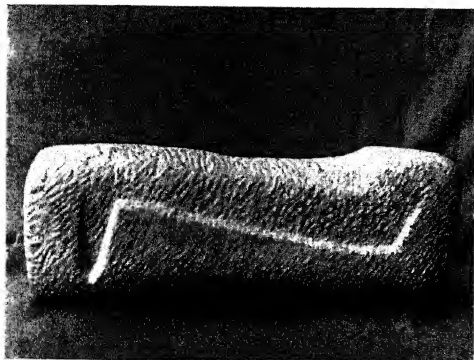
An accomplished craftsman in wood, Noll has built amazing pieces of furniture, which are everyday objects hardly intended to be used, but also powerfully rhythmized large sculptures. His *Job* (1957) is in every way an amazing work. By dint of hollowing out the wood and without impairing the structure of the whole, the sculptor has achieved a kind of synthesis of style and the cry. One does not know exactly, at any moment, whether one is before a figure or before an abstraction. A work assuredly exceptional and that speaks a language of its own, a secret language, but that can be understood in numerous idioms of present-day culture.

Vitullo, who, after twenty-five years of struggles and labor, died unexpectedly just when success seemed at last assured, and was then completely forgotten, has left us a manner quite his own, which suggests runes vigorously carved in the granite and the ebony of a powerfully structured work. His enthusiastic and lofty conviction, his terrible exactingness toward his calling, toward the artist's "given" life, have had a definite influence on two sculptors who are undoubtedly among the best stone-carvers of today: Anthoons and Lipsi.

Anthoons is in fact as much at home in wood as in stone, and even, as we saw in connection with Calder, in bent aluminium. His work, in these various materials, preserves an even nobility of spirit combined with a very discreet, ever-present, human touch. The author of sober constructions of a restrained lyricism (*Mystical Forms*, 1949; *Human Cathedral*, 1948; *Infinite Form*, 1949), Anthoons is even more notable for a very refined sensibility that manifests itself sometimes as a light breath giving roundness to forms (*Love*, 1951; *North Sea*, 1953), at other times as an ideographic murmur whose strokes barely graze the surface of the stone or wood, confiding secrets perceptible only to the keenest ears (*Cathedral*, 1950; *Birth*, 1951; *Mediterranean*, 1951; *Being*, 1952).

Sesostiris Vitullo, Sculpture, 1951



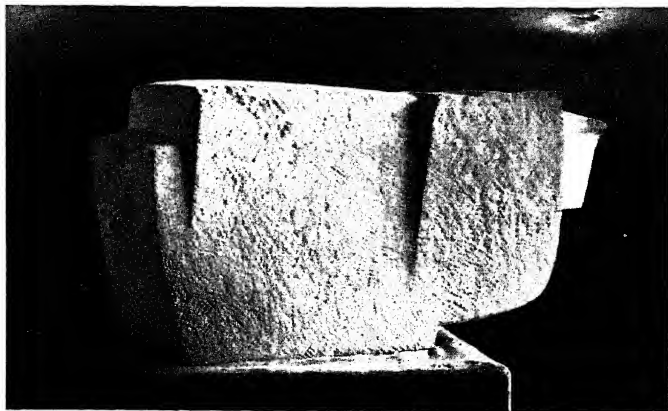


Willy Anthoons, Mediterranean, 1951

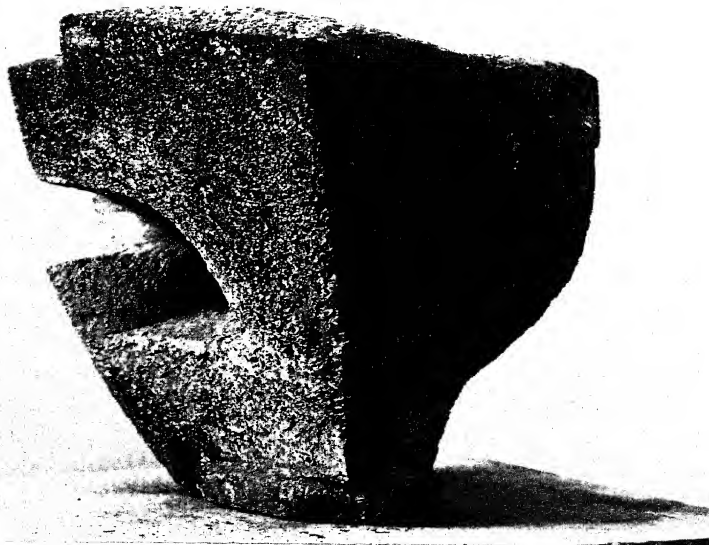


Willy Anthoons, North Sea, 1952

Maurice Lipsi,  
Sculpture, 1956



Maurice Lipsi, Sculpture, 1957





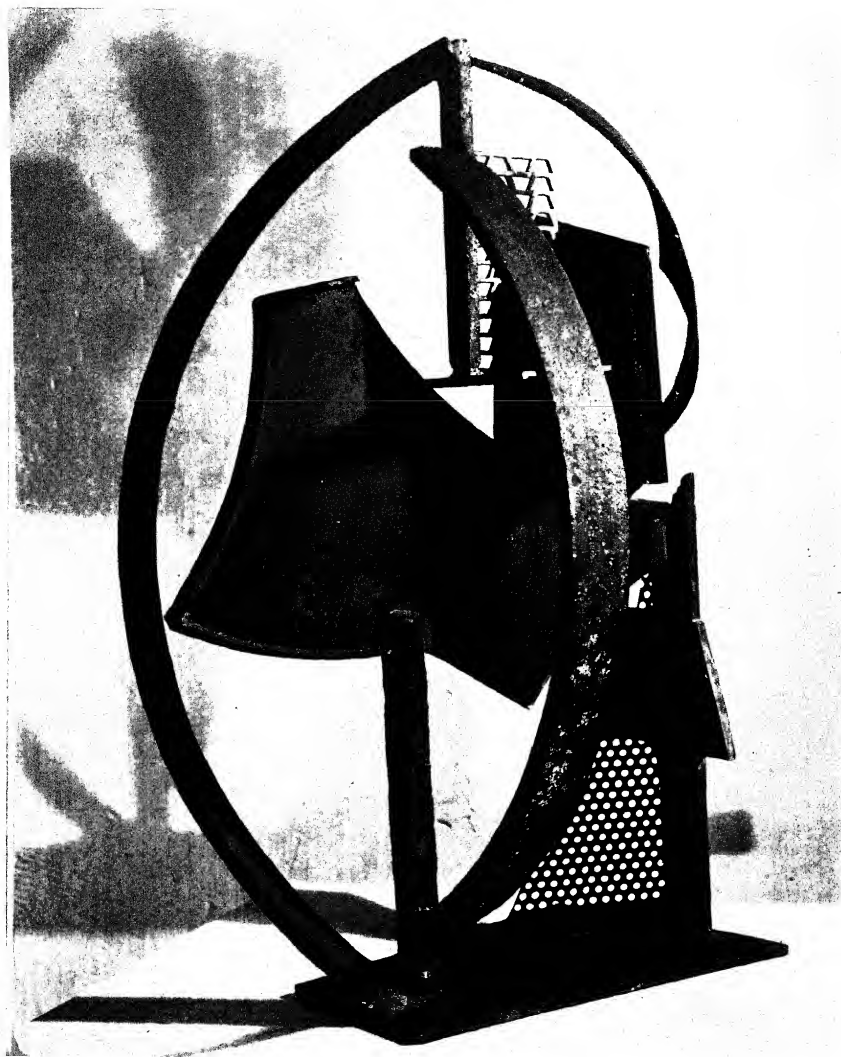
Robert Jacobsen, Sculpture, 1957



Robert Jacobsen, Sculpture, 1957

Lipsi, less varied than Anthoons, is often more monumental. Even the small stones by this sculptor announce a concentrated intention, which nevertheless does not exclude delicacy. It is precisely the refinement of the few lines, of the edges that compose among themselves, that produces this effect of power. Lipsi's works of the last years are all extremely sober. This sculptor is one of those who have best understood that economy of vocabulary is the prime condition of strength. He loves the texture of stones, as Anthoons does, and is inclined, though without exaggeration, to leave the trace of the chisel upon them. In 1956 and 1957, Lipsi carved a series of sculptures in lava that act on the visual sensibility by the extreme porosity of the stone, and on the spirit by the playful rigor of the forms. I know few works that blend so felicitously both with architecture and with landscape.

Equally sober and powerful, with a touch of playfulness too, but using iron as a medium, is the work of Jacobsen. After having recalled certain early compositions



of Pevsner's, this Dane of Paris has developed a personal, robust and aerated, style drawing his black, sharp calligraphy in space, at times haunted by Mondrian's linear rectangle which becomes inscribed within the work or serves as an integrated frame.

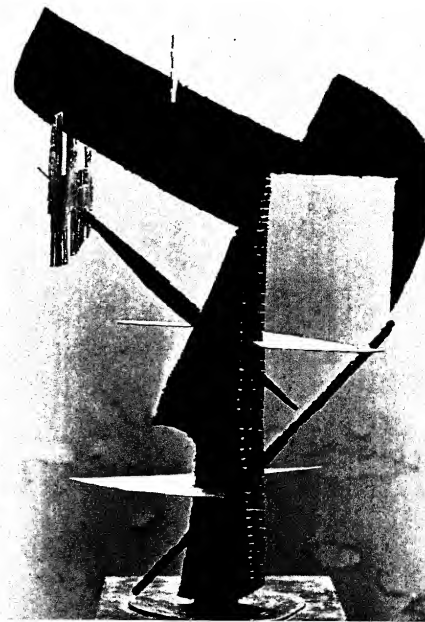
Jacobsen is also the creator of numerous iron *dolls*, composed of heterogeneous elements. The sculptor here gives free rein to his figurative fantasy and reveals a sense of humor which comes as a total surprise if one is familiar only with his abstract work.

The work of Lardera, likewise wrought in iron, is nevertheless very different in character. The prime element here is not the iron bar but the sheet, whose thickness varies according to the dimensions of the piece. The sculptor cuts it variously, sub-

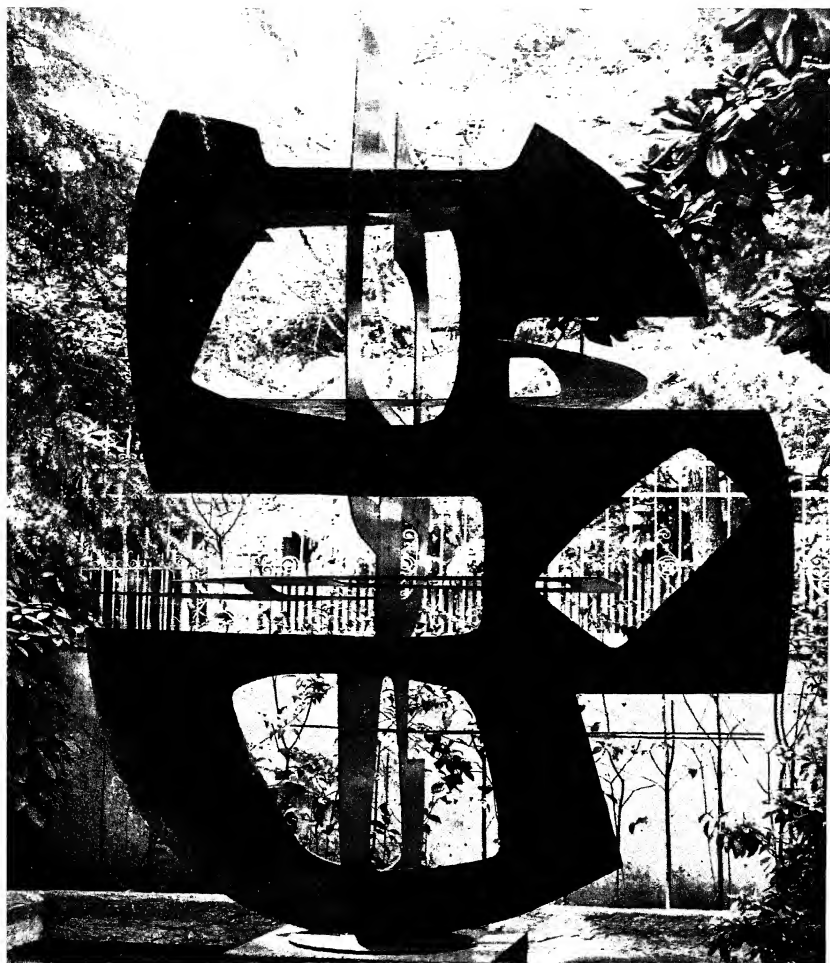
Berto Lardera, Dramatic Occasion No. 3, 1952



Berto Lardera, Archangel No. 1, 1953







sequently connecting the forms in vertical and horizontal planes at right angles to one another. He thus obtains changing effects for the viewer's eye, the object becoming completely transformed depending on whether a given plane or surface is viewed full, or from the side. In the latter case, with only the edge in the line of vision, the other surface, at right angles to it, comes into full view. In certain compositions, among the more felicitous, the iron is combined with copper (*Meeting in the Night*, 1953; *Archangel No. 1*, 1953; *Heroic Rhythm*, 1954), sometimes with mosaic.

Lardera attracted attention, early in his career, by two-dimensional works in iron, copper and aluminium (1944-1949). In developing his more complex assemblages, he continued to base himself on the principle of the two dimensions. These great black sheets, cut into force-lines, remind one of brush-strokes flung into space and do not exclude a certain analogy with those that Soulages sweeps against the canvas. But their spirit is modified by an Italian, or more precisely Venetian, grace, for one is reminded of black gondolas and their rostra.

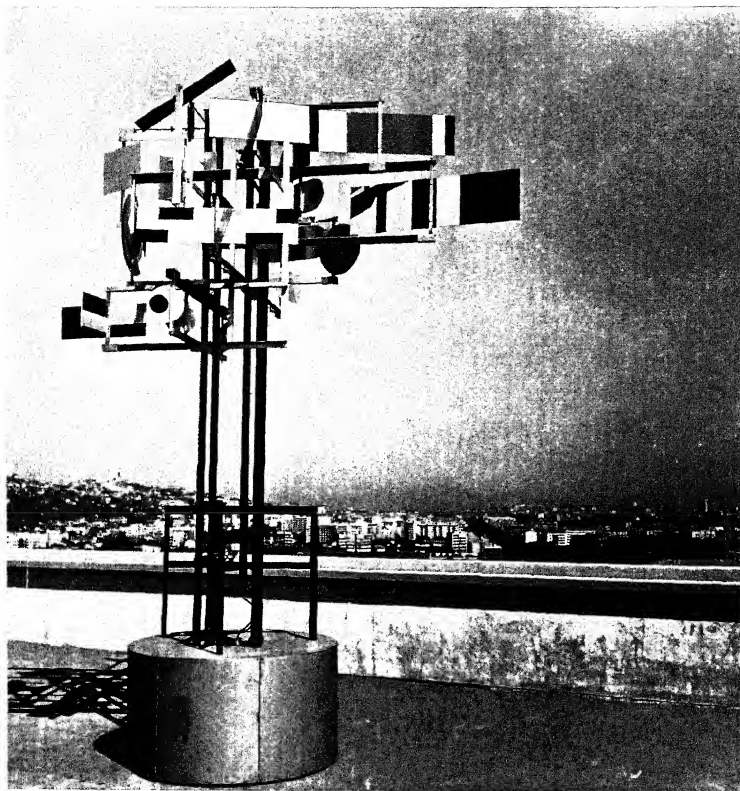
Schöffer, who began as a painter and executed his first aluminium constructions only in 1950, has in a few years acquired a wide reputation, thanks to an overflowing activity which often extends beyond the framework of sculpture.

I was one of Schöffer's first champions. Since then his work has steadily grown in substance and in depth. He sees himself as having a close affinity with neo-plasticism, works conscientiously in this direction, despite the noisy devices to which he resorts, far removed from the spirit of a Mondrian. Prospecting the future, Schöffer has tested out dancing and quivering sculptures, sculptures with sound or producing concrete music and even sculptures projecting abstract images on an integrated motion picture screen. A heavy program, as can be seen, aiming purely and simply to integrate all the arts into sculpture.

Schöffer has forged the term spatio-dynamic for his work. Most of his sculptures have no other title than *Spatiodynamic Tower*. The most recent ones, however, are called *Luke 1* (1957), *Cysp 1* (1956), *Cysp 2* (1957). The last two, with their mobile disks and paddles, are the most richly composed of his works. They are felicitous in their proportions and their very complexity is a unifying factor.

Constant Nieuwenhuys and Stephen Gilbert, the former in Amsterdam, the second in Paris, work in the same direction as Schöffer, who has in fact been to a certain extent their mentor and who gave them an initial push.

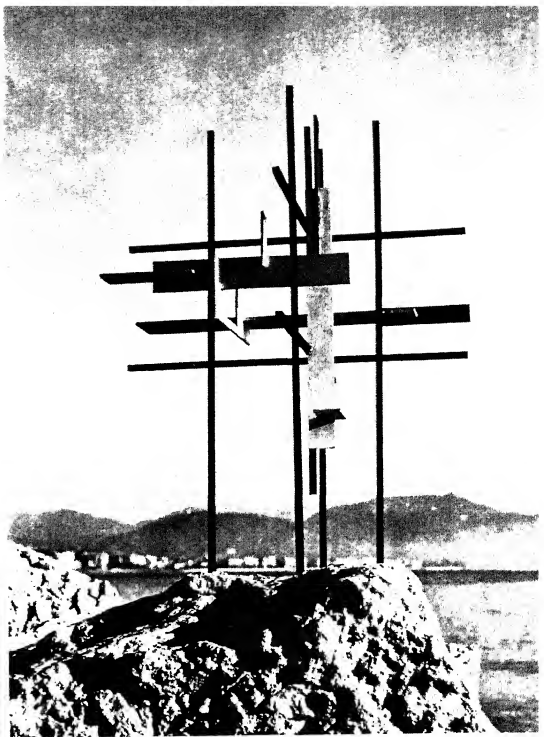
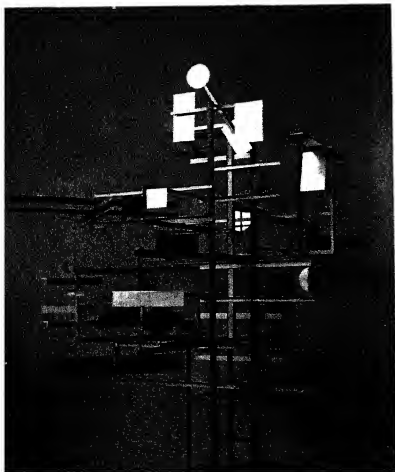
Totally lacking a sense of showmanship, incapable of the slightest bluff, a direct disciple of Mondrian with whom he had very numerous contacts, Jean Gorin, long before Schöffer, executed sculptures with horizontal and vertical rods. As he had likewise acquired from his master a love of modesty and a certain shyness, his work



Nicolas Schöffer, Cysp 1, View taken from the roof of the Cité Radieuse, Marseille, August, 1956

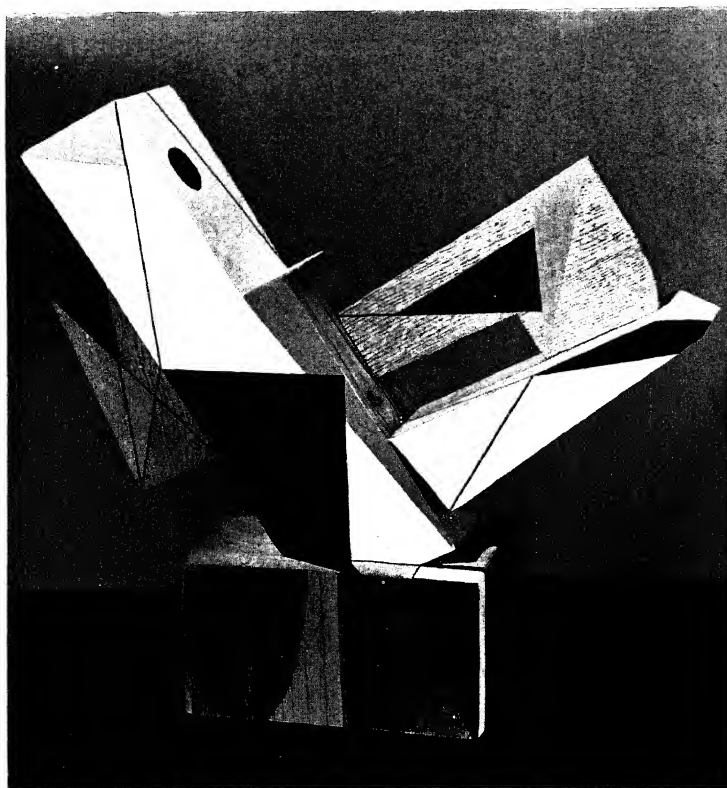
remained unknown to the public. Despite his shyness, Gorin continues to create sculptures and reliefs in polychromed wood, works whose elements are of the sparsest, rare examples of a flawless integrity. Will the value of this discreet work, the special charm of its architecture, some day appear to those who have eyes to see with?

Cieslarczyk has for several years been experimenting in a neo-plastic direction



Jean Gorin, Spatial Construction, 1954

Nicolas Schöffer, Cysp 2, 1956



Georges Folmer, Polychromed Wood, 1949-1950

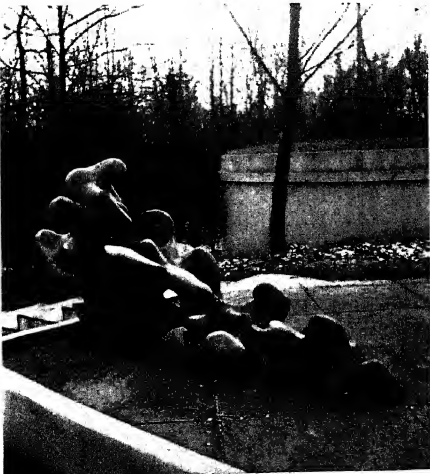
with polychromed plexiglass, from which he derives very gratifying effects. As for Folmer, he decorates solid wood beams with geometric painting, thus transforming them into architectures that are almost light, in any case very agreeable to look at.

Finally, in the same highly disciplined tendency, mention should be made of Dedieu, a young sculptor who composes horizontal and vertical modulations in bare wood, of a very searching style.

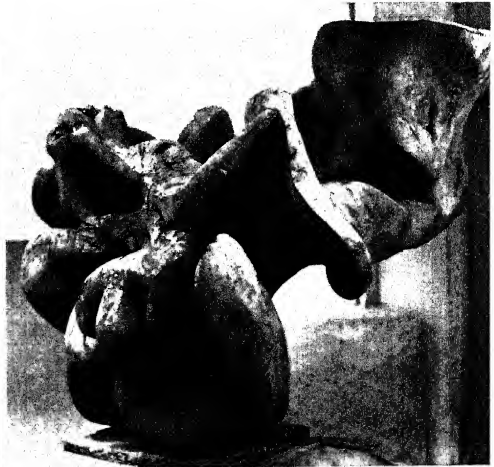
With Stahly and Etienne-Martin we enter a very different universe. Stahly's forms are vegetative and wavy, at times curiously knotted. We should have to speak of knots that slip one over the other, of virginal forms imperiously rising, of frozen whirls, of a lyre that is a bark and perhaps a mazurka (*Tribute to Rimbaud*, 1953), of a scuffle of speleological teeth (*Castle of Tears*, 1952) and of perfect elegance (the *Signal*, 1956).

Etienne-Martin gives less finish to his forms, concerned as he is above all with giving them power (*Grand Dragon*, 1945) or with providing a shock for the retina (*Acacia*, 1957). He has corrected great twisted chunks of roots into plastic mysteries and composed works that recall expressionism (the *Head in Hands*, 1951); others, having the imprint of a certain animism, nature appearing to have been seized from within (*Of Them*, 1956).

A good deal odder and more primitive are the statuettes of Dubuffet, composed of slag, of fibre or of sponge. The inventor of *art brut* (art in the raw) is well known to have a flair for the outrageous and the provocative. A certain snobbery seems



François Stahly, *Fountain*, 1956



Etienne-Martin, *Great Dragon*, 1945



Jean Dubuffet, *Young Woman*, 1954



Jean Dubuffet, *The Madcap*, 1954

to be flattered at having noses thumbed at it. The grotesques of the old-times wine-merchant find themselves quite at home and brashly enter the drawing-rooms. Their hideousness, it must be said, is by no means repelling. Some wear a pungent grimace and bear names that they illustrate to perfection: the *Sprightly soul*, 1954, *Madam I command*, 1954, *Accursed Gossip*, 1956.

How well-mannered César appears after these farcical extravagances! Yet this young Marseillais also conceives himself to be a "force of nature." The restraint that he shows in his most recent creations (*Tribute to Brancusi*, the *Man of Saint-Denis*,



César, Figure, 1955



César, The Man of Villeteuse, 1957

the *Man of Villeteuse*, *Winged Personage*, *Open Nude*, the *May Belle*, all of 1957) in no way detracts from this force. It is merely more concentrated, squanders itself less in literary effects than in the period when the sculptor had been unable to avoid the surrealist influence and the more immediate one of Germaine Richier. His *Torso* (1955), a kind of panoply weighted down with heterogeneous materials in an apparently unstable balance on a slender, up-tipped foot, is an impressive work. In recent nudes César shows that he knows the virtues of classic sobriety and that he is admirably able to modulate with iron.





Marta Pan, *The Teak*, 1956

Two women, Penalba and Marta Pan, are sculptors of unquestionably high standing. Marta Pan takes delight in twin forms that adjust, fit into each other or articulate, like animal joints (the *Teak*, 1956; *Hinge No. 3*, 1953; *Philippines*, 1955; *Swing in Two*, 1957). A great love of perfection, of the impeccable line, but without stiffness, presides over this work, as in *Arp*, as in *Hepworth*.

Alicia Penalba, an Argentinian by origin, has discovered a very personal style in elongated totems whose oblong facets superpose or compose among themselves in an ascendant movement. They make one think of the bony figures that not so long ago filled the canvases of the surrealist painter Tanguy. Certain details yield at times a distant echo of figures of Easter Island with their sharp outlines. But Penalba has drawn ever-new variations from her theme, which cannot fail to impress (*Indian Traveler*, the *Spark*, *Lunar*, all of 1957). Series of works have explicit and



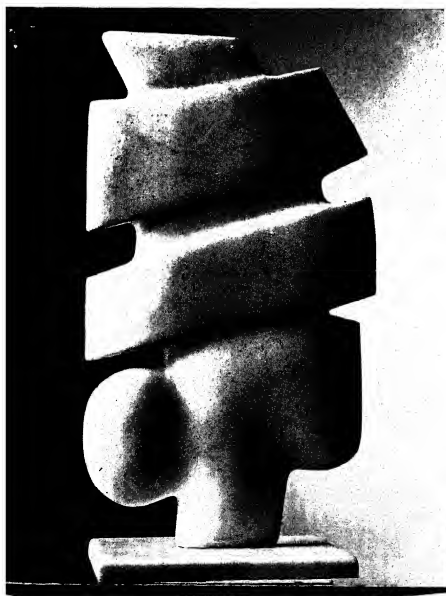
Penalba, Studio in 1957

meaningful titles, like *Love Totems*, and *Plant Liturgies*. These objects, generally in terra cotta, take a color that wonderfully imitates the patina of old stones. Intelligent and passionate, Penalba is undeniably one of the most brilliant figures of present-day sculpture in Paris.

Simone Bolsecq has for several years been turning out terra cottas having simple and evocative forms (the *Sun*, 1953; *Tree*, 1954).

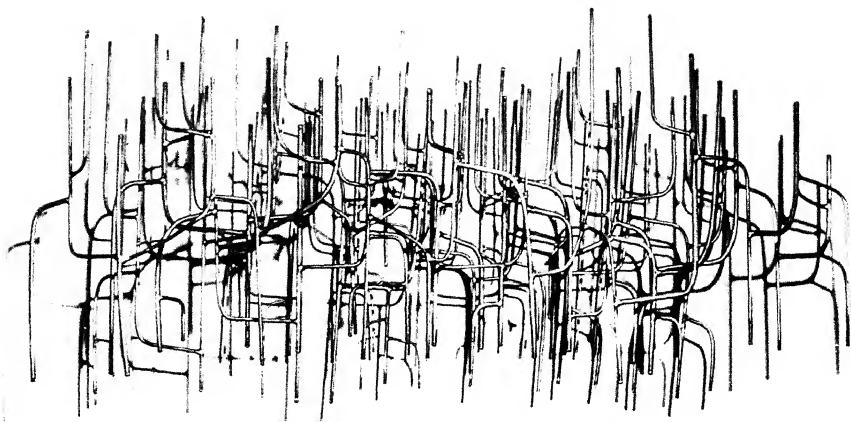
I must now speak of Hajdu whose work is beginning to be universally known. It develops on two parallel planes, that of the reliefs (in beaten copper or aluminium) and that of sculptures in the round. Sculptures in the round that are not very round, that are themselves almost reliefs, but having two surfaces. These flat sculptures, of which the marble generally has a pink or gray tint, are objects of great distinction. The sculptor expends on them all the ingeniousness of a calm, refined, infinitely patient tenderness in which humor at times discreetly appears (*Head of Young Woman*, 1950; the *Lyre-Bird*, 1955; *Syntia*, 1956; *Rose Head*, 1957; *Plant*, 1957). The polished stone, even more than the relief in metal, plays with the skimming, domesticated and sensitized light to the point where only a light grazing touch is needed to give life to the surface. It is a stripped and highly civilized art. Neither mythology nor the Middle Ages are called upon here, nor even the Renaissance, which produced nothing so delicately human. But all the great moments of the sculpture of the past are secretly present in this nobility of form, in this restraint of the spirit.

Etienne Hajdu, *Syntia*, 1956



Etienne Hajdu, *Head*, 1957





Harold Cousins, *The Forest*, 1955

Hajdu's metal reliefs are a less immediate pleasure for the eye, but have a perhaps deeper resonance. Their architectonic function is obvious. They are conceived as orchestrations of motifs that are always very simple and highly rhythmical. What we have here is a limited alphabet of signs that form a dense or light ideographic writing lifted by an accompaniment of broad-beating waves, like a slow breathing (the *Wolves*, 1953; *Study for an aerial battle*, 1948; *Four Women*, 1953; the *Victory*, 1951; *Spanish Dance*, 1954; *Fire Poem*, 1953; the *Young Girls*, 1954). It is hard to believe that these supple modulations are obtained by means of thousands of hammer-strokes, so inclined is one to believe them to be the product of the infinitely soft and caressing breeze of an ideal Mediterranean.

With what science of restraint the great things are here said once again! For all is repetition in the eternal values. Each one of us bears within him wherewith

to discover them through his own texture in order to say them again in such a way that they appear novelties.

Like Arp's, like Brancusi's, Hajdu's work seems to dream of a golden age. But such achievements are in themselves and by themselves alone a golden age—an age of justice and of goodness.

Two Greeks of Paris, Coulentianos and Andréou, cultivate free forms and draw in space, the former masses connected with one another by narrow isthmuses, the second complex hieroglyphs in strips of brass assembled by soldering.

Among the numerous Americans in Paris, mention must be made of Helen Phillips, the wife of the painter and engraver S. W. Hayter, whose figures have vigor and weight (*Tree of Life*, 1956; *Fetish*, 1945) and Harold Cousins who works in iron, sometimes with wires, sometimes with sheet, in a sustained endeavor to achieve expression by the soberest means.

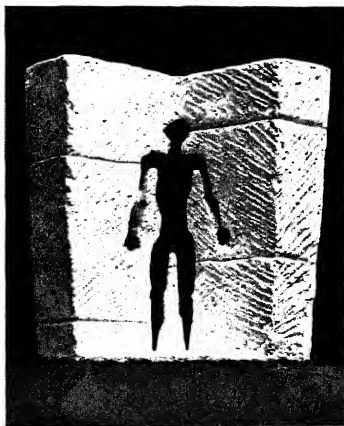
A young Frenchman, Dodeigne, sculpts stones and woods in a style that commands attention by the simplicity of the lines and the grace of the volumes.

Leygue, in France and in Africa, has executed monumental works, not always of uniform interest. His project for a monument to the unknown political prisoner, a simple human outline cutting all the way through an enormous block of cement, as though it were transpierced by the burn of suffering, is a concept that deserves to be remembered.

In a very different manner Descombin, in Mâcon, pursues research on transformable moduli and on the integration of the plastic arts into architecture.

Finally, I cannot refrain from mentioning the *Stones of the Wailing Wall* (1952) by the Pole, Wostan, and his very remarkable *Great Horned-Owl* (1952) in hollow brick and plaster in the Paris Museum of Modern Art.

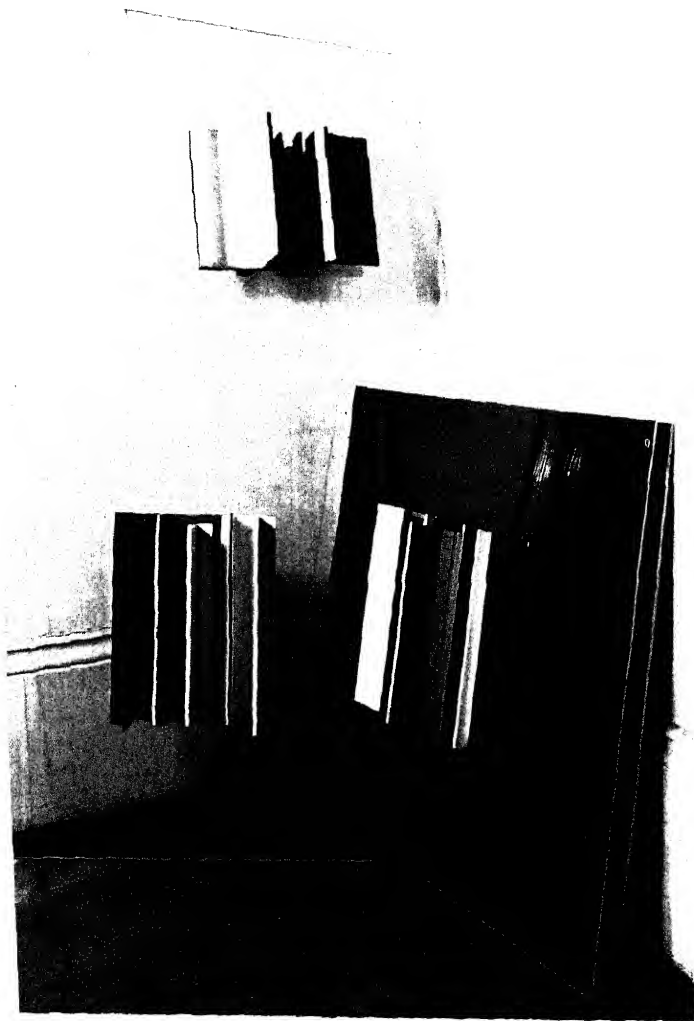
As we see, unlike painting and its mad escapades, a certain order, an unmistakable restraint, prevail in modern sculpture. These by no means prevent, but precisely call forth and facilitate the diversions of the mind, the subtle play of humor, and poetry.



Louis Leygue, Project for a Monument  
to the Unknown Political Prisoner, 1953



Wostan, Great Horned-Owl, 1952



Victor Pasmore, *Three Transparent Constructions*, 1956

## XVII. PRESENT-DAY SCULPTURE IN GREAT BRITAIN

Nowhere does the competition between abstract sculpture and figurative sculpture appear as sharp, as clearcut, as in England. The two groups, moreover, are equally important in number, in proven talent. The abstract sculptors generally go back to the pure geometric form; the figurative sculptors are polymorphous. Between the two we find Barbara Hepworth and Henry Moore, about whom we have spoken at length, the former closer to the abstractionists, the latter to the figuratives. The anguished approach and the expressionist accent of these last proceed, it seems, from Moore's famous drawings inspired by the atmosphere of oppression of the last world war, when the population of London, undergoing the air attacks, sought shelter in the underground stations of the "tube."

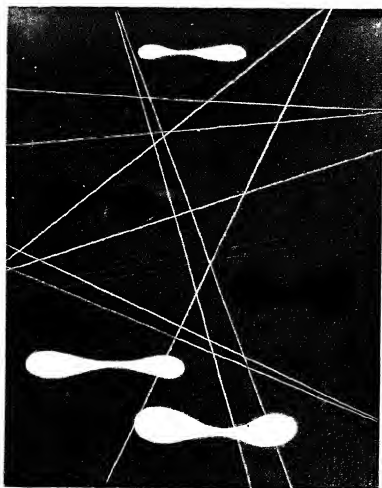
On the other hand, the serenity of Hepworth's work and the uncompromising purity of the reliefs of Ben Nicholson, who for a long time was her husband, are certainly not foreign to the persistence of a geometrically orientated abstract sculpture, although it is in no wise celebrated nor officially encouraged as figurative sculpture is. As a result, the abstractionists occupy a somewhat heroic position, for they can scarcely hope for anything but collaboration with architecture, today very sporadic and devoid of lustre by contrast with the world renown of Moore's successors who have popularity and news value in their favor.

We may note in passing, as a significant fact, that among the abstractionists are to be found the oldest and the youngest sculptors in Great Britain. Miss Marlow Moss was born in 1890, Bryan Wall in 1931.

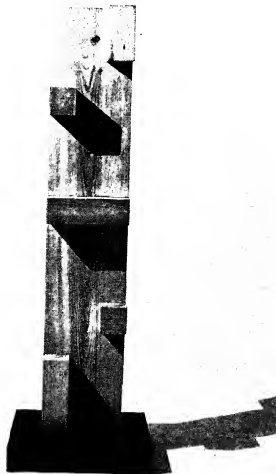
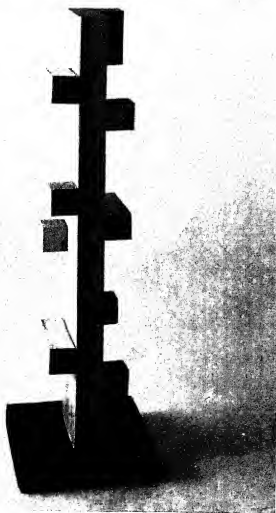
The leader of the constructors is without question Victor Pasmore, who abandoned an easy career as an impressionist painter of typically English character, then a no less brilliant career as an abstract painter, to tackle the geometric relief, in about 1953, taking up Nicholson's, and even more, Mondrian's, tradition, in transparent compositions of a rare sobriety in which the vertical line generally dominates.

Anthony Hill and Tom Hudson, both very young, work in abstract relief along





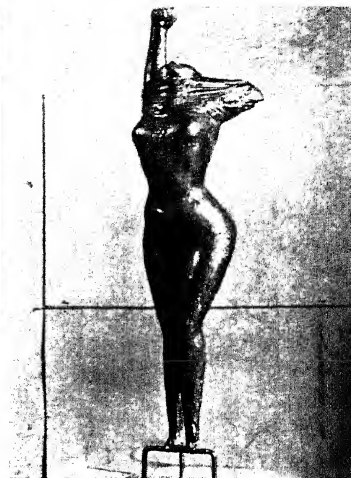
Paule Vézelay, *Lines in Space, No. 5*, 1936



Mary Martin, *Climbing Form*, 1956



Reg Butler, *Boy and Girl*, 1950-1951



Reg Butler, *Girl*, 1956-1957

the lines of Pasmore, while Mary Martin took up abstract relief as early as 1951, imparting to the neo-plastic style a new freshness by means of the play of shadow cast over inclined planes, often deeply hollowed out. Kenneth Martin, her husband, is a passionate builder of hanging mobiles.

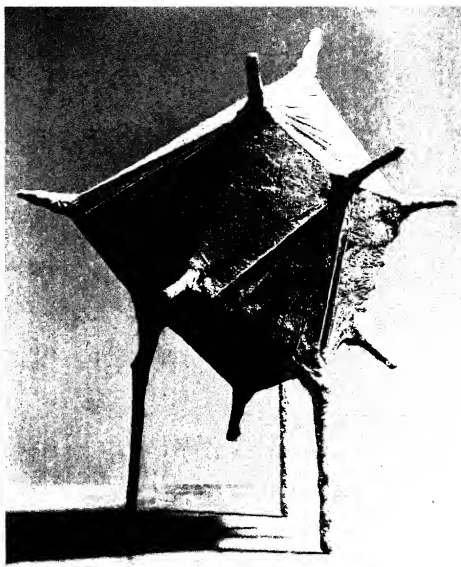
Anton practices sculpture in iron in the linear style. Adams composes with rods and iron plates to which he imparts flexible and delicate curves. He likewise has to his credit solid bronzes with soberly and powerfully conceived geometric forms.

Mention must be made, finally, of Paule Vézelay, who executed in Paris, in 1935, abstract sculptures that did, to be sure, owe an avowed debt to the spirit of Arp's work, but that by a neat reversal influenced the latter in turn. Paule Vézelay's *Three Superposed Forms* are the indubitable precursors of certain much more recent works of Arp's (*Superposed Bowls*, 1947). For some years Paule Vézelay has composed abstract reliefs with no other elements than very fine wires stretched between the sides of a frame.

In the other camp the oldest, Butler, was born in 1913, Chadwick in 1914, Meadows in 1915, Armitage in 1916, the youngest—Paolozzi, Dalwood, Caro, Clarke—were all born in 1924. There is thus a disparity of only ten years between the oldest and the youngest.



Lynn Chadwick, *The Seasons*, 1955



Lynn Chadwick, *Moon of Habana*, 1957

Reg Butler, Lynn Chadwick and Kenneth Armitage are the leading stars of the young English sculpture.

Butler, who was an architect and iron-smith, and made numerous filiform sculptures that at times evoke a surrealist mood, suddenly veered, in 1953, in the direction of bronzes of an alarming corporeality. His torsos of fat dolls have a singularly erotic suggestiveness. It is an honest art that is orientated toward classicism without having its source of inspiration in any one formula.

Like Butler, Chadwick studied architecture and began in sculpture with very spatialized wire constructions. He broke away from these, in 1955, turning to solid forms with angular lines in which the triangle almost always dominates. "He fills in the skeletons," Robert Melville writes, "with a mixture of gypsum and iron filings (used in industry for the bases of heavy machines), and before this substance has taken on the hardness of glass, he files and carves the modeled surface until he reaches

the network of the metal reinforcement.” The flat surfaces, by this method, are kept rough, the color is a light gray, at times stained by the transparency of the iron rust.

Meadows is an animal sculptor strongly marked by surrealism. The crab and the cock seem to be his favorite themes. From them he derives bizarre, impressive forms, marked by a certain complex of anguish.

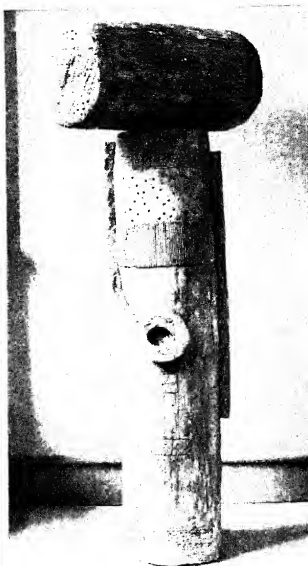
Much more bizarre, even, is the work of Armitage, who seeks the effect of an excessive tension in an acute disproportion between the heads and the masses of his well-nigh abstract figures. Certain works of his give the effect of being caricatures of Moore (*Square Figures Seated*, 1957), or of Marino Marini (*Figure Lying on Side*). Legs and arms, more often than not, are frail sticks and have no other function than to set off or ludicrously to support the amorphous mass of the trunks. Armitage resists the attraction of the horizontal and vertical lines that at times powerfully exerts itself on him and leads him within a hair's breadth of pure abstraction (*Two Standing*

Kenneth Armitage, *Two Standing Figures*, 1951



Kenneth Armitage, "Diarchy", small Version, 1957





William Turnbull, Standing female Figure, 1955

William Turnbull, Totem, 1956

*Figures*, 1951). “We walk vertically and we rest horizontally,” Armitage writes, “and it is not easy to forget the north and the south, the east and the west, the upper and the lower.”

Whether he names it horse, human figure, totem or drum, Turnbull reveals in each of his works the anxious search for a simple form that is at the same time a direct expression of the technique chosen. He is haunted by the effects of a very elementary graphism of parallel striations or of juxtaposed dots.

Dalwood has not yet freed himself from the influence of Armitage, who was his master. Warren-Davis in plaster, Paolozzi in bronze and iron, Caro in bronze and plaster, brilliantly cultivate the baroque form and seem to find inspiration in Dubuffet.

## XVIII. PRESENT-DAY SCULPTURE IN ITALY

Here again the two camps oppose each other. But the situation of the groups is very different. In Italy it is figurative sculpture that is the more homogeneous—I was about to say the more monotonous—whereas the abstract tendency manifests itself in an infinitely broader and more varied register than in England.

Italian figurative sculpture is decidedly classical. This classicism, which derives from Martini, from Messina, from Manzu, passing through the prodigious cavalcade of Marino Marini who gave it a spectacular spurring, has in these last years produced a series of excellent sculptors: Mascherini, Greco, Minguzzi, Mazzullo, Fazzini and a few others, the most recent being Negrissin.

Marcello Mascherini,  
Woman Bather, 1957



Luciano Minguzzi,  
The Shadow in the Wood, 1957



Emilio Greco,  
Large Bather No. 2, 1956-1957





Pericle Fazzini, The Sibyl, 1949



Pericle Fazzini, The Acrobats, 1947

Fazzini's pirouettes and graceful contorsions lead us directly to Franco Cannilla, sculptor of bodies in mingled movements, with violent gestures and a confusion that at times verges on abstraction.

Alfio Castelli is perhaps best described as a successor of Manzu and Martini in a rudimentary form, somewhat orientated toward expressionism. A simplified expressionism is even more the mark of S. Brandon Kearl's small figures with their evocative outlines. Kearl is a sculptor of American origin who has for several years been living in Rome.

Cappello's filiform, rather soft, figures cut out space in a pleasant and decorative manner. They recall, somewhat remotely, the works of the American, Mary Callery.

An independent of strongly marked character—his name is Leoncillo—is the creator of tormented, violently polychromed abstract ceramics. A vigorous art, of baroque inspiration, that wholly avoids the snare of decorativeness, which another ceramist, Meli, has some difficulty in avoiding.

Two figurative sculptors of real distinction are Pietro de Laurentiis and Mario Negri. The former, a very young man (he was born in 1925), composes rudimentary figures with a very special sense of the volumes that he superposes rhythmically, not without humor. It is obvious that he has much more to give. As for Negri, who is nine years older, he seems to have reached full maturity. An intense spirituality emanates from his solitary figures with their extremely simplified, yet very living, forms. The surface always remains sensitive, the line is both vibrant and disciplined. Carefully designed bases, finally, give to the statuettes a certain solemnity that perfectly suits their natural nobility.

Galli is a constructivist with a very pure style who shows affinities with the English Marlow Moss, on the one hand, and with the French Gorin on the other. It is in the tradition of constructivism, likewise, that the work of Franchina, a sculptor with a strong critical backing and a son-in-law of Severini, must be considered. I confess to a certain feeling of uneasiness in the presence of his recent works (*Metallurgica*, *Aerodinamica*, 1953; *Arabesque*, *Iron and Fire*, 1956) which add very little to the Russian or German constructivist experiments of the twenties. I preferred Franchina's early works, his elementary archeologism (*Image of Man*, *Form*, 1948) which produced some sharp-pointed sculptures which were nevertheless imposing in their extreme sobriety (*Advancing Victory*, 1950).

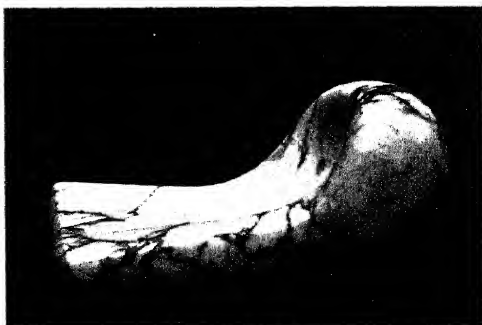
I shall not say of Viani that he is an imitator of Arp's, I simply believe that he is "arped" to the marrow and that he can't do a thing against this inner fact. Viani's style, it should be added, is less varied than Arp's, but above all has a more marked elegance. He likes to draw out the curves, to emphasize their extreme flexibility.





Mario Negri, *Little Allegory*, 1957

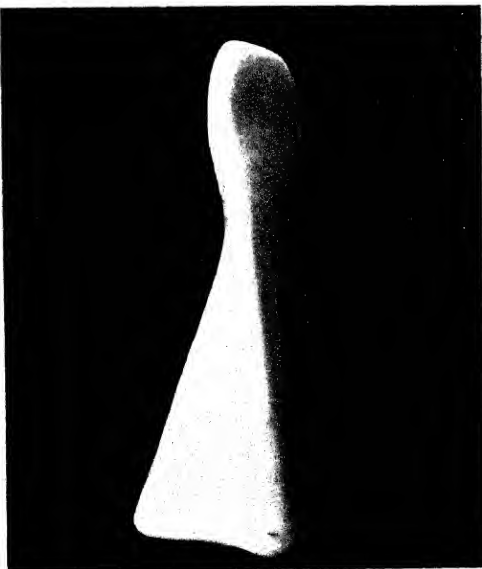




Carlo Sergio Signori, Venus, 1958



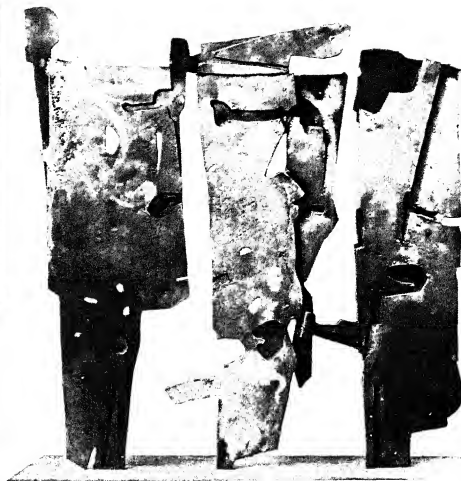
Alberto Viani, Seated Nude, 1957



Carlo Sergio Signori, Juliana, 1958



Francesco Somaini, *Open Song*, 1956



Pietro Consagra, *Dialogue with Time*, 1957

The straight line is wholly excluded. The work of Salvatore, who lives in Venice, as does Viani, has the same direction.

Certain works of Calò, of Signori and of Somaini likewise betray Arp's influence. But their work is more varied than that of the two Venetians. Somaini's work, in particular, is important. This sculptor constantly oscillates between grace and strength. At times the former dominates (*Happiness of Being*, 1957; *Open Song*, 1956), at other times the latter (the *Great Warrior*, 1953). It happens also that the two tend secretly to conjugate (*Sculpture*, 1953; *Force of Birth*, 1956). As for Signori's work, it is a perpetual charm, a sky without a cloud, a pure sentiment translated into form.

Italy has excellent workers in iron: Consagra, Crippa, De Giorgi, Minguzzi, Garelli, Mannucci, and I am undoubtedly forgetting some. Mannucci, Garelli and De Giorgi fear iron as one does cloth. They carve rags! The result is at times astonishing, as in certain works of De Giorgi touched by a reminiscence of Lardera. A lacerated Lardera.

Mannucci executes very aerated compositions with wires of silver or of bronze. His works suggest Burri's assemblages of fabrics. Even the crude sewing can be recognized in the broken and uneven wires.

Garelli's compositions are powerfully rhythmical and not devoid of a certain affinity with César, although more spatialized.

With Crippa iron again becomes a human figure, but in the manner of a Matta or a Dubuffet: as inhuman as possible. Technical robots that appear in a rage and that stick out with spikes sharp as scythes. The eyes are an important element of the composition. They are often isolated at the ends of long stems in order to be even more menacing. While Garelli's and De Giorgi's works perfectly imitate ruins and desolation, Crippa's tend to exploit a psychopathology of fear that may be claimed to be the product of the atomic age but that perhaps, more simply, manifests the last quivers of the surrealist reaction against constructive abstraction.

Roberto Crippa, Sculpture in Iron, 1956



Umberto Mastroianni, The Lovers, 1955





Lorenzo Guerrini, *Man Renews himself*, 1957

It is this sense of construction, precisely, that we find in Consagra whose calm work has for ten years related the documented development of a theme or of a *colloquy* (this is the name he likes to give to his sculptures) that is situated beyond anguishes of principle and theoretical furies. A certain serenity that plays with matter, that knows its virtues and does not go beyond its possibilities. A very great art, in truth: may its dialogue long continue, renewing itself without haste!

Minguzzi, finally, lays out bronze networks that he complicates with wonderful ingenuity, somewhat like the Greek Andréou whom we met in Paris, and then combines these wire laces with extended metal volumes or planes (*Shadows in the Wood*, the *Lovers*, 1957).

In the order of constructed and generally abstract sculptures we have the work of Mastroianni and that of Mirko. Both were born in 1910. They have exhibited throughout the world and pursue a career which may be said to parallel that of the great classics of modern sculpture of all countries. Mirko has constructed *totems* which are modulations of simple elements. Mastroianni is more composite. His geometry is a free agglomeration of polyhedrons forming animated and titanesque constructions.

Lorenzo Guerrini, who worked for some time in Brazil, is a powerful stone carver. He has a knack for investing a mass of stone with intelligence by means of a few simple edges. His work has an obvious affinity with that of the Austrian Wotruba, before the latter rounded his forms.

In this direction of free architecture, but unencumbered by any theory or system, attention should be paid to the Pomodoro brothers, young hopes of Italian sculpture, to whom I wish to pay my cordial respects.

## XIX. OTHER EUROPEAN COUNTRIES

### *a) Germany, Austria, Switzerland, Yugoslavia*

After the sombre break of Hitlerism, Germany rather quickly re-established contact with the most advanced modern art, largely through the activity of a few isolated men, like Willi Baumeister, who had never ceased to hope. But here again, it is in sculpture that the constructive values and the sense of restraint manifest themselves, the young German painting abandoning itself wholly to neo-expressionist amorphism.

The figurative sculptors in the Lehmbruck succession include, in particular, Marcks, Mataré, Lehmann and Heiliger. The last-named has evolved in recent years in the direction of a full, sober style, sometimes altogether abstract. Lehmann, in his figures, has inherited something of Barlach's Gothic severity, which we find likewise in certain works of Mettel's.

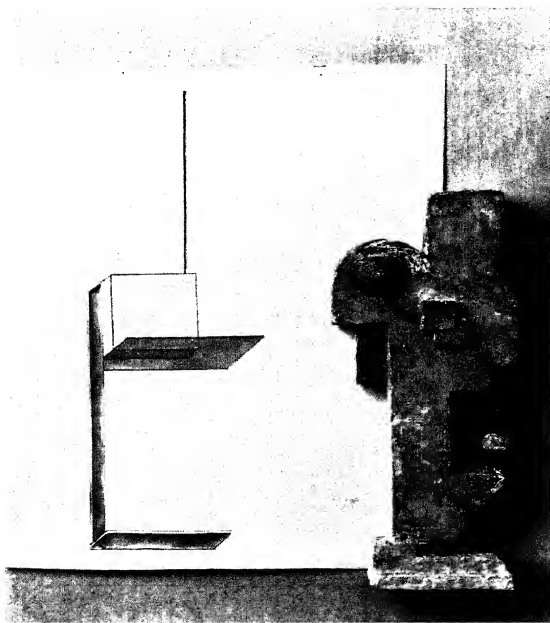
About 1922, Oscar Schlemmer, who was for a long time professor at the Bauhaus, executed a number of sculptures and reliefs of a quite special style which has remained unique of its kind. These are compositions of geometric elements which reconstitute the human body as a child would do by means of elementary building blocks. A mystical spirit and a certain intellectual humility underlie this refined purity.

It was in the same period that Buchholz made his first abstract reliefs, Moholy-Nagy his compositions in colored glass and Gabo, fresh from Russia, his constructions in metal and plastic materials.

The Arp tendency is represented in Germany by Schumann, who has executed a number of fine stones which we should like to see more widely recognized.

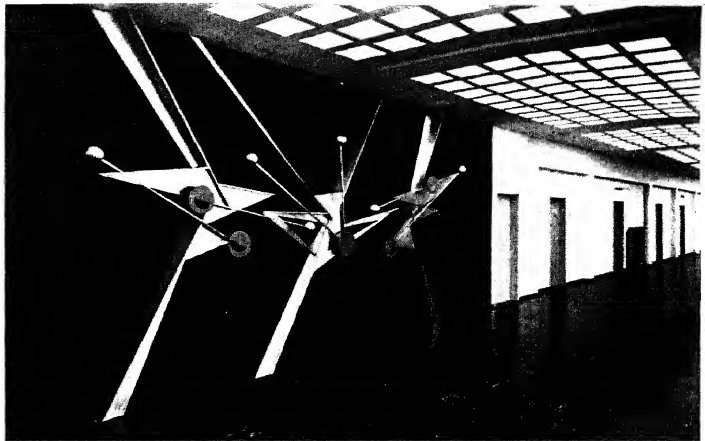
The "leading tenors" of present-day German sculpture are Karl Hartung and Hans Uhlmann. The former was born in Hamburg in 1908, the second in Berlin in 1900. Their work is both robust and refined. Uhlmann works in iron. He has executed numerous decorations, but they are never insipidly decorative. He is the present-day continuator of the constructivist tradition and he works at it in a very varied style, often full of nobility.

Erich Buchholz, Sculptures, 1921-1922

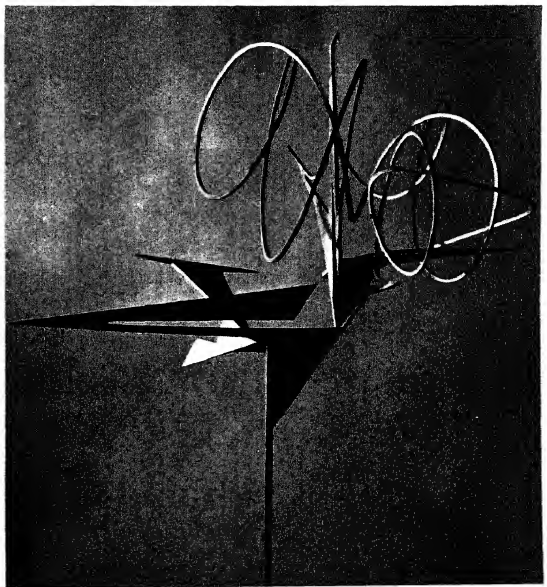


Bernhard Heiliger, Transformation, 1957

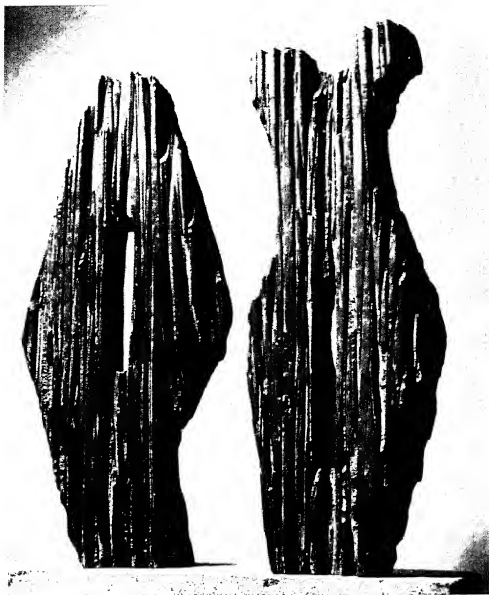
s Uhlmann,  
il Relief, 1957



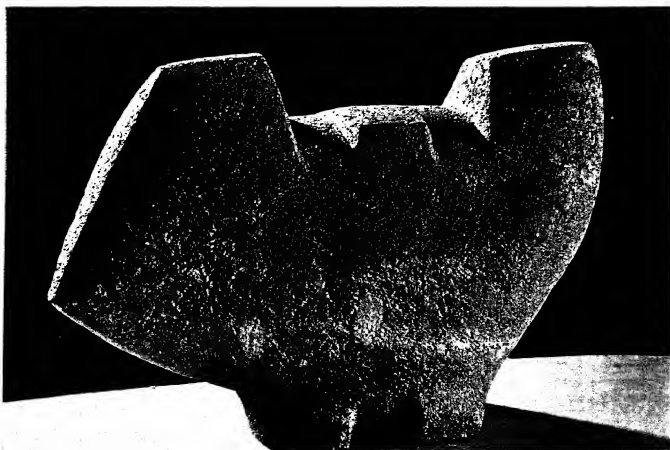
Uhlmann, Metal Sculpture, 1956







Karl Hartung, Monument, 1955

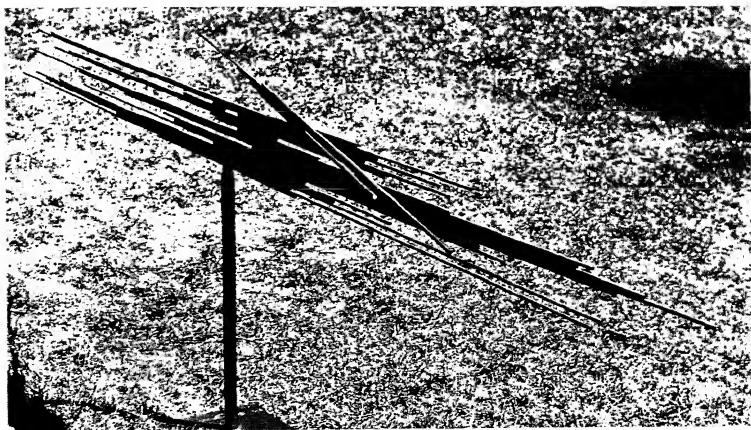


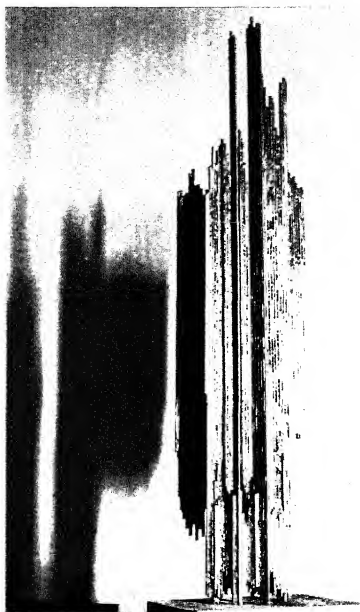
Karl Hartung, Stone, 1947

Norbert Kricke, Wires, 1957



Norbert Kricke,  
Space-Time, 1957





Brigitte Meier-Denninghoff, *Angel*, 1958

This aristocracy of art is even more pronounced in the case of Karl Hartung, whose orientation has been abstract for more than twenty years. He has worked in marble, plaster, porous stone, wood, bronze. The forms are very carefully designed and perfectly finished. These last years he has applied himself to a very rewarding endeavor to sensitize the surfaces by deeply engraved parallel striations or by some other guided and premeditated accident, the form itself keeping its original simplicity intact.

Norbert Kricke (born in Düsseldorf in 1922) and Brigitte Meier-Denninghoff (born in Berlin in 1923) represent the young generation having already achieved a certain maturity. Kricke twists wires into arabesques or compact balls. He likewise assembles them into sheafs of parallel lines that he arranges horizontally on a vertical base. They compose ideally tempered rhythmic games.



Heinz Leinfellner, Seated Figures, 1956

We find Meier-Denninghoff at this same “keyboard,” but her virtuosity, which is very great, seems to prefer the vertical scales. The rhythms here are related to those of the American Cousins, who lives in Paris, but they have a tighter density. This pure technicity contains a pervasive poetic element that is not content to delight the eye, but seeks also to move the spirit.

Austrian sculpture springs wholly from Wotruba's neo-cubism. Leinfellner, Avramidis and Pillhofer are obvious disciples of Wotruba's. But it is no less obvious that they are excellent sculptors and that this filiation does not cramp the independence of their inspiration.

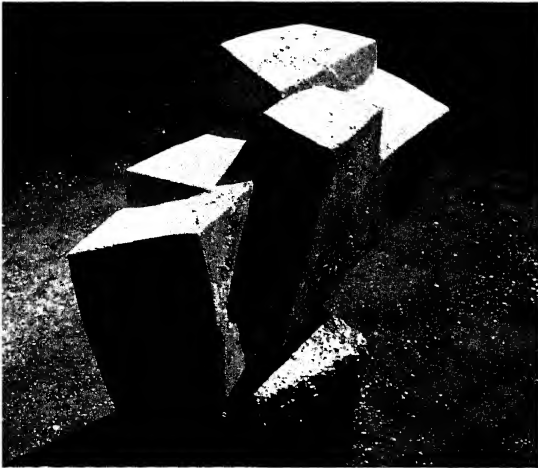
Thanks to this brilliant team Vienna is today one of the capitals of sculpture. To those I have already named must be added Bertoni, the youngest of them all, the

one also who is furthest removed from Wotruba. After having undergone the influence of a few Paris sculptors, he has recently rediscovered the poetic originality of his beginnings.

I was about to forget Hoflehner, a powerful and likable iron-smith who bends and twists iron as he pleases or uses it to build solid, impressive twin pillars, which he calls *Figures*, which sometimes look like a walking crutch.

These double columns, trunkless legs of a sort, conceived in a very abstract manner, have become a theme for the Viennese sculptors. They are found in Wotruba in a slightly inclined position that suggests the initiation of a movement. In Avramidis they are straight, symmetrical, closely coupled. Most curiously, of this theme Pillhofer has kept only the feet, which give rise to an architectural play that is scarcely more complex.

All these masters of Viennese sculpture know and say very clearly that sculpture must find itself in the simple form, that simplicity itself is an art, is perhaps the greatest of arts.

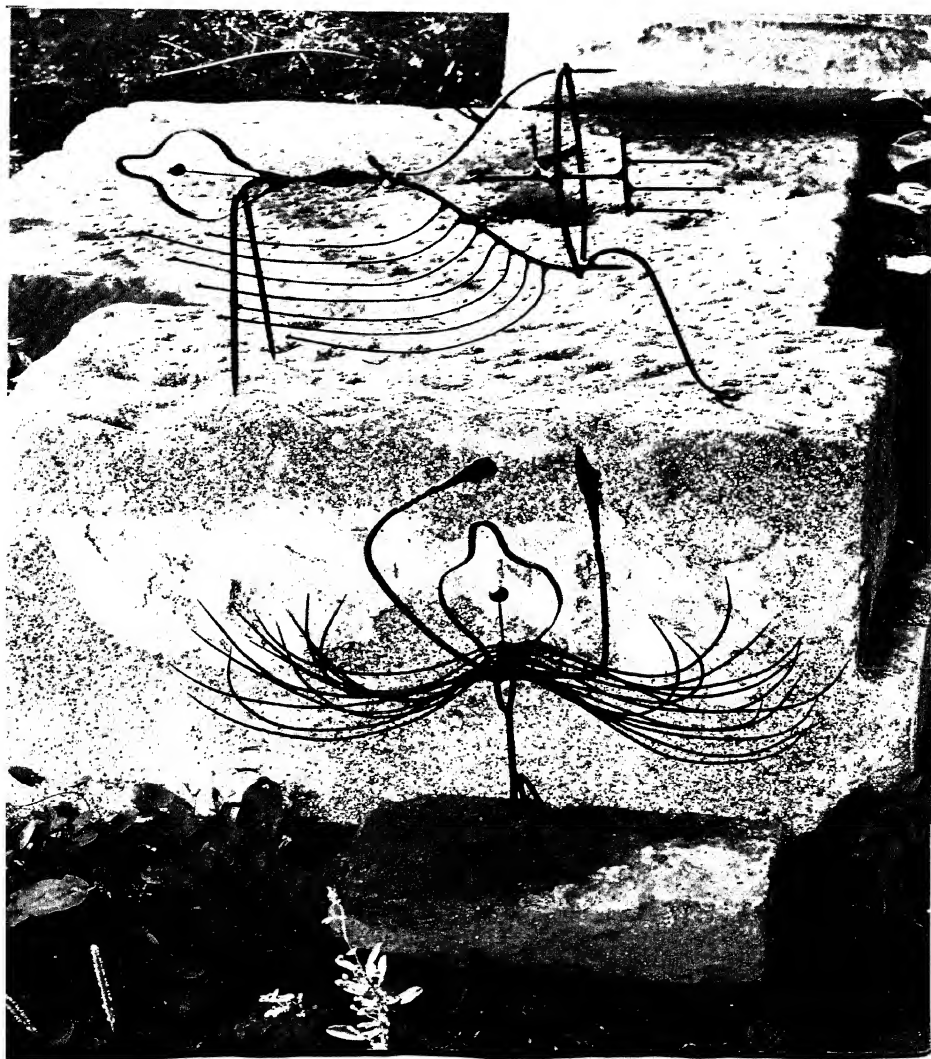


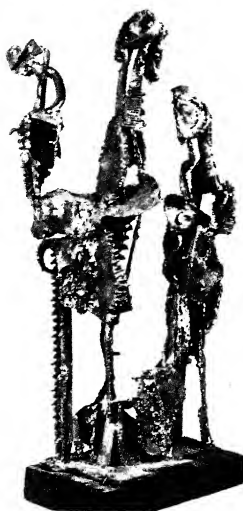
Josef Pillhofer, *Construction*, 1954



Wanda Bortoni,  
*Woman Doing her Hair*, 1945

Rudolf Hoflehner, *Composition in Iron*, 1952





Serge Brignoni, *The Walkers*, 1957



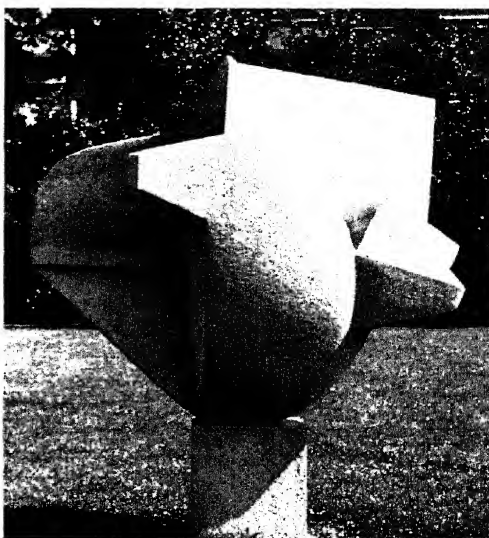
Remo Rossi, *Acrobat II*, 1957-1958



Arnold d'Altri, *Trinity*, 1957



André Gidon, Great Object, 1958

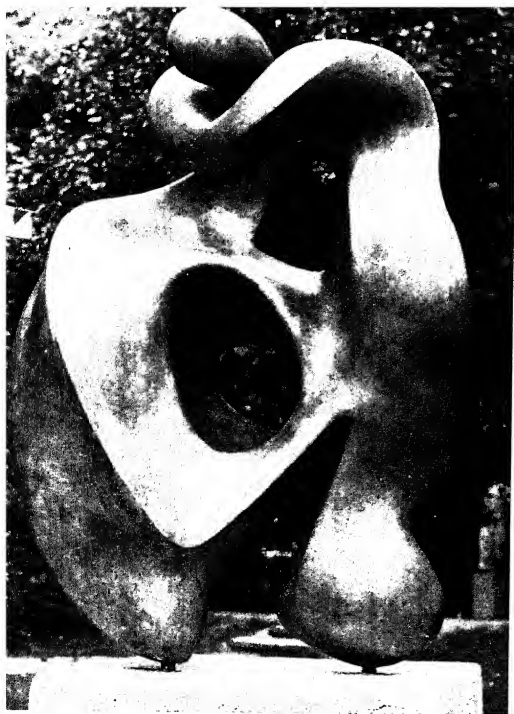


Ödön Koch, Water-Lily, 1956

The situation is much less homogeneous in Switzerland where all the tendencies confront one another in their extreme form, from Hubacher's or Geiser's realistic academicism to Max Bill's subtle mathematics, without forgetting Remund's and Speck's decorative stylism, Remo Rossi's and Fischer's idealist realism, Giacometti's hallucinatory statuettes, Gidon's and Koch's monumental abstract structures, Walter Linck's vibrant springs.

Brignoni and d'Altri continue a figurative sculpture that relates both of them, despite their diversity of accent, to surrealism.





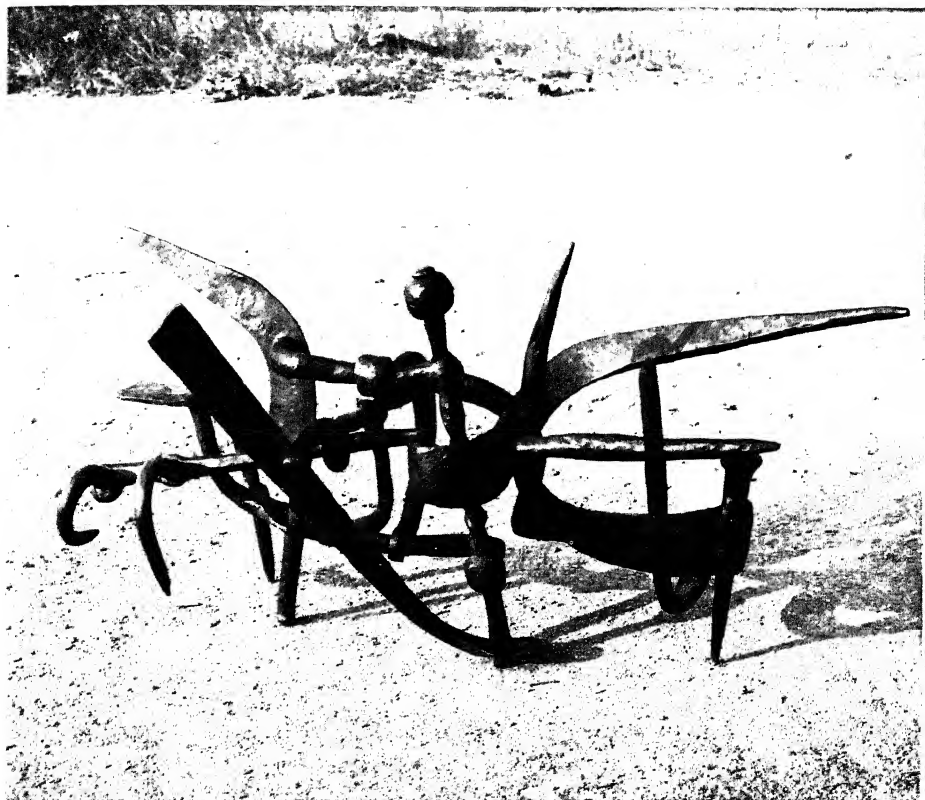
André Ramseyer, *Atlantic*, 1956



Antoine Poncet, *Form without Name*, 1957

Antoine Poncet is an intelligent and sensitive disciple of Arp's. This master's presence is likewise visible in the work of Ramseyer, who differs from him, however, in an airy lyricism that is personal to him, combining elegance with vigor.

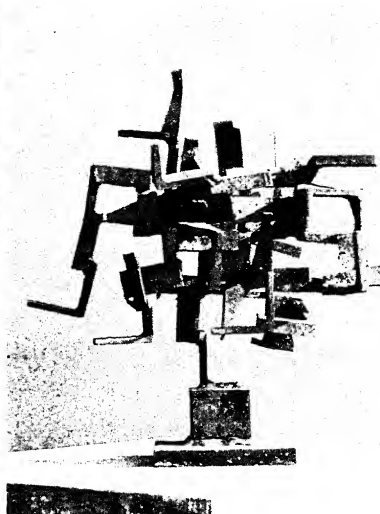
Robert Müller, pupil of Germaine Richier, has lived for ten years in Paris where his work is well known. This sculptor's style no longer bears a trace of Richier's surrealist-tinged expressionism. His compositions in iron have a strange communicative warmth which no doubt springs from a reserve of strength which never gets out of control and which is careful not to appear menacing or to betray an inner tension which one senses to be very real.



Robert Müller, The Knot, 1956



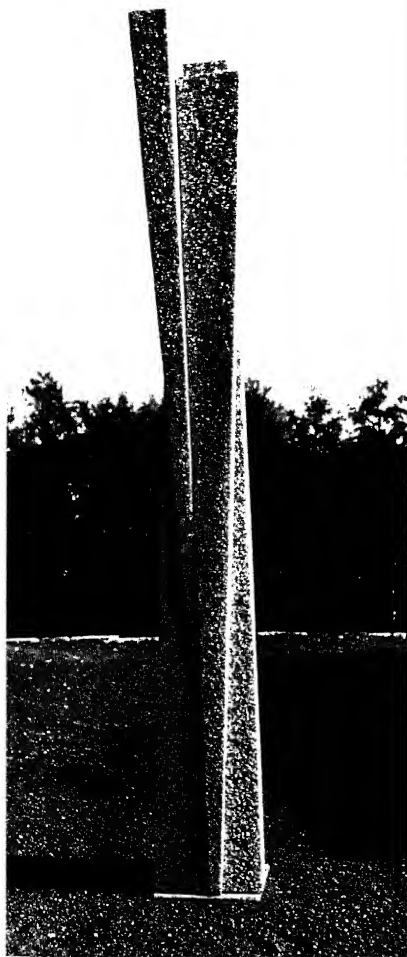
Hansjörg Gisiger, Recumbent, 1956-1957



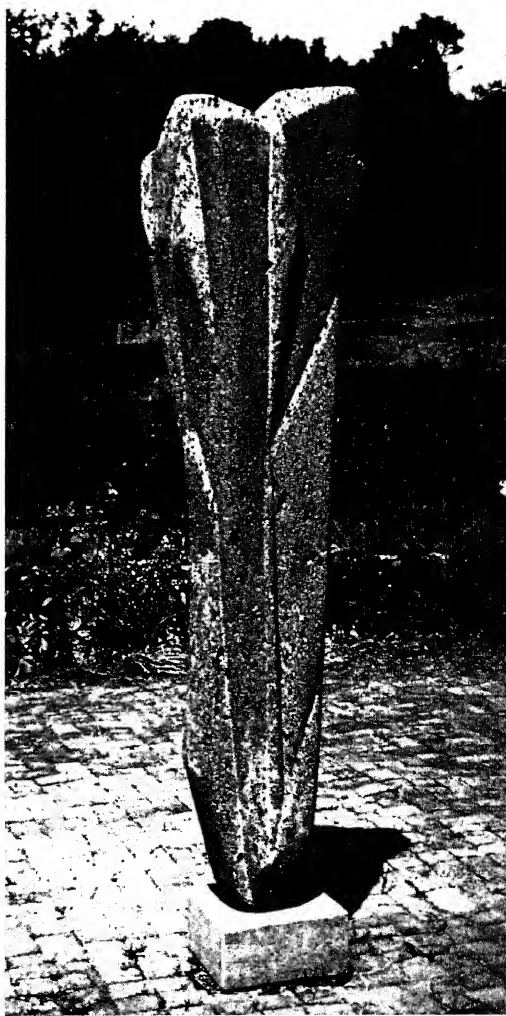
Hansjörg Gisiger, Touchka, 1957

Gisiger, who also came to iron after having long worked in stone, has a gift for imparting to steel accents that are quite unexpected, always very restrained. He moves easily from the pleasant to the severe, from a barely concealed humor to a radical intransigence. No one has more closely heeded the lessons of Gonzalez and those of Jacobsen, but he is able to use them without ceasing to develop a manner of his own whose register increasingly broadens.

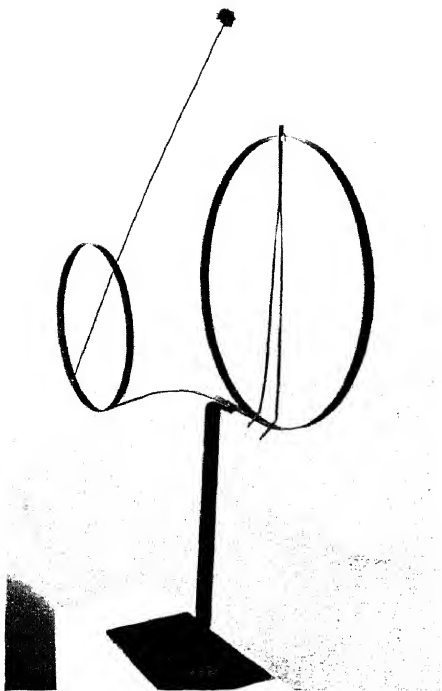
The contrary is true in the case of Aeschbacher, who deliberately reduces his range to a few notes that he does not weary of repeating. A deliberate poverty and a supreme refinement. I want to express my admiration for this artist who develops slowly and walks with great prudence. It is an art in itself to be able to impose narrow limits upon oneself, to play on a small number of notes, making use of the silences that enable the sound to carry. Aeschbacher's vertical monoliths, in lava stone with straight ridges, few in number, pronounced without excess, are among the finest sculptured works that I know. Their discreetly lyrical harmony, their great ponderation especially, closely relates them to certain no less fine and balanced works, by Anthoons, Lipsi and Hajdu.



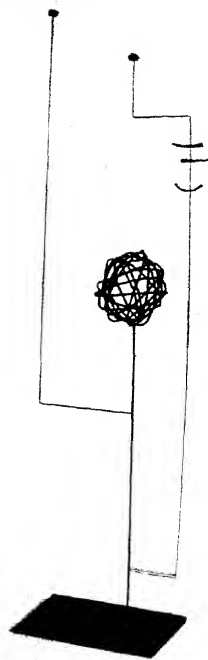
Hans Aeschbacher, Figure II, 1956



Hans Aeschbacher, Figure I, 1953

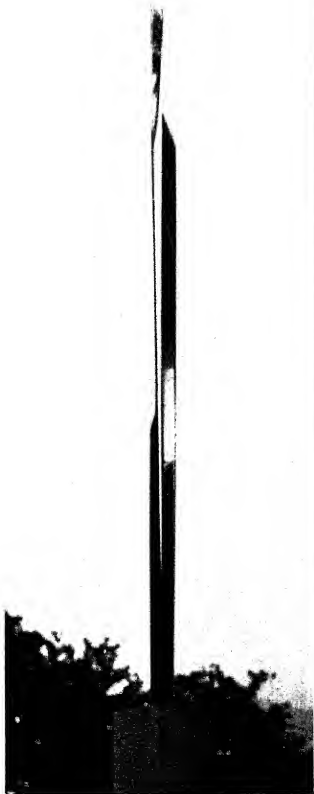


Walter Linck, Mobile

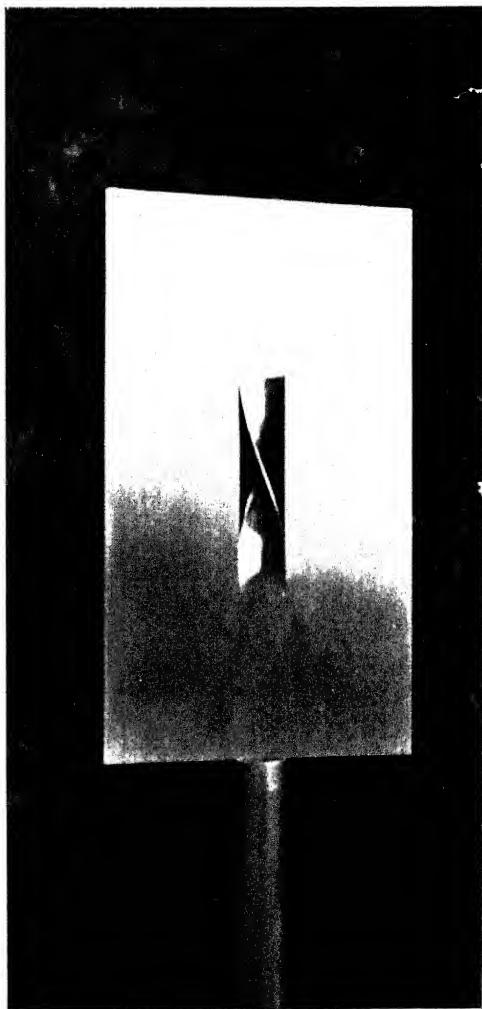


Walter Linck, Mobile

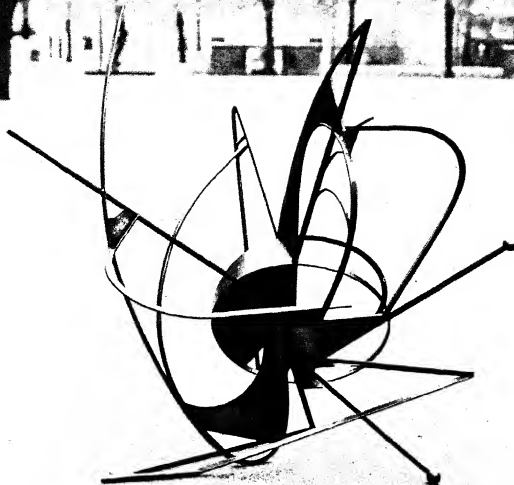
Walter Bodmer, in Basel, Walter Linck, in Berne, Max Bill, in Zürich, are the Swiss continuators of constructivism. Bill uses mathematics as the basis for compositions having very pure lines, which as we know owe a good deal to the Belgian Vantongerloo. Linck, who has worked in iron for the last ten years, concerns himself with spatial determination by means of stems or springs that a slight touch suffices to stir into motion. Bodmer has for twenty years been composing works in wire whose design, even though it is very composite, is always agreeable to the eye.



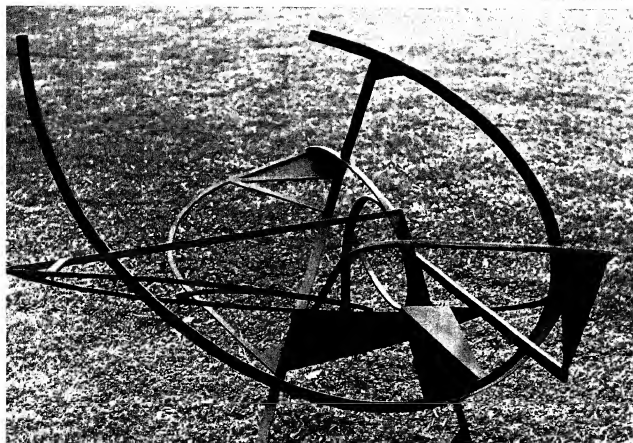
Max Bill, Infinite Surface in the Form of a Column, 1953



Max Bill, Transition, 1958



Walter Bodmer,  
Sculpture in Iron, 1955-1957



Walter Bodmer, Sculpture in Iron, 1958



Olga Jancić, *Two Figures*, 1957



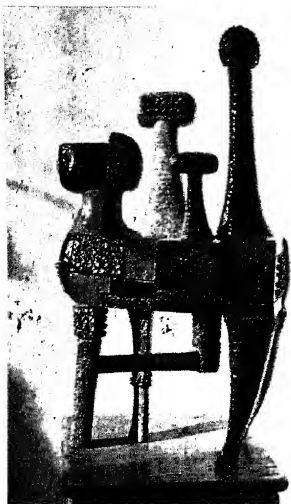
Dusan Dzamonja, *Torso*, 1955

In Yugoslavia we find Radovani, with his crude and powerfully structured realistic figures; Dzamonja, whose wood torsos have great delicacy of line and are very close to abstraction; Bakic, who creates forms in marble and bronze whose perfection and simplicity come close to those of Brancusi; Kozaric, finally, the creator of works in bronze (*Torso*, *Head*, *Tree*) of a primitiveness so singular that it fascinates by reason of its very indigence.

We must mention also some women sculptors like Olga Jancić, who in her *torsos* shows a real sense of the monumental; Ana Beslic, whose art is sure and sober, very classical, in compositions which have the nobility of Arp's works; Olga Jevric whose *Projects for Iron Monuments* have a very personal rugged and authoritarian character.

Two very young sculptors command our attention: Drago Trsar and Zlatko Bourek. The former experiments with the interpretation of compact human groups, the latter sculptures isolated figures reduced to an elementary geometry.





Pierre Caille, *The Camel*



Roel D'Haese, *The Great Ghost*, 1958

*b) Belgium, Holland, Iceland, Spain.*

In the absence of Anthoons, who for ten years has incorporated himself into the young Paris movements, Belgium has a galaxy of abstract sculptors who show invention and skill. Forani, Lamberechts, Vonck, Carlier, Cobbaert, Moeschal are among these.

The ceramicist Caille shows a great deal of fantasy in works that have an architecture quite their own, inspired by the very material that he uses and the techniques inherent in them.

Among the youngest, Rik Poot attracts our interest by extremely sober works in iron, pronounced with a very sharp accent.

A fine work by Willequet, *Sculpture for a Garden* (1956), is somewhat reminiscent of Laurens and Lobo. The sculptures by the painter Permeke belong to the same family, with a flavor that is Permeke's own.

We must also call attention to Pol Bury's abstract mobiles and to Roel D'Haese's neo-expressionist sculptures, close in spirit to Dubuffet's statuettes and to César's early work.

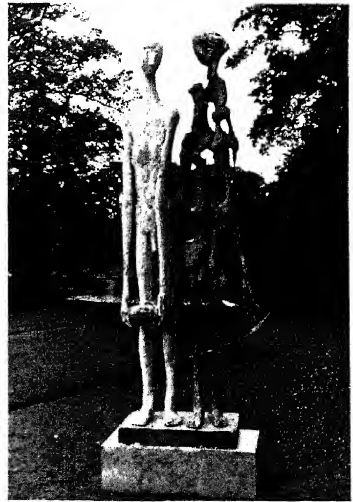
The elders, the successors of Meunier and of Minne, are likewise present, I mean Oscar Jespers with his "serene surrealism" and Puvrez, well known for his psychological portraits which excel in their stamping of character.

Josef Cantré, well known for his wood engravings in which he shows himself to be a master equal to Masereel, first sculptured in the cubist style which had points of reference particularly with Zadkine. Since 1940 his work has turned to a typically Flemish sensuality and recalls the Gothic statuettes of that country.

After Rädecker, who has finesse if not monumentality, Holland has hardly had any outstanding sculptors until the present generation, in the course of which highly varied talents have revealed themselves. One need only mention the abstractionists



Willem Couzijn, Flying, 1956



Carel Kneulman, The Europeans, 1952



Mari Silvester Andriessen, *The Docker*, 1953

Volten, Constant, Karsten, Bil Couzijn, Toon Kelder, Carel Visser and the figuratives Wezelaar, Andriessen, Kneulman, Zweerus, van Pallandt, to have a summary of modern sculpture. A partial summary, however, for one looks in vain for the influence of the great stylists like Brancusi, Arp, Pevsner, Hepworth, as well as for the conquest of space by mobiles.

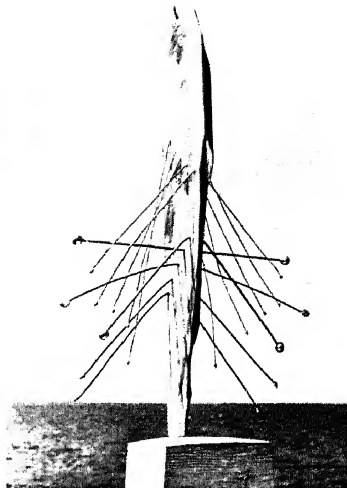
The strongest personality is undoubtedly that of Couzijn, to whom we owe a remarkable frieze—a bas-relief with a continuous rhythm, both powerful and supple—that goes round the inner court of the Arnhem *Provinciehuis*.

Andriessen has executed in Amsterdam a statue in memory of the resistance that exalts the unshakable determination of the spirit in a moving and paradoxical manner, by the image of a corpulent dock-worker.

The only one to have worked in iron in Holland since before the last war is Siem van den Hoonaard. His rather limited production, in which he shows kinship with Gargallo, remained for a long time hidden and was brought to light only recently, twenty years after the artist's death.



Asmundur Sveinsson, David and Goliath, 1952



Sigurjon Olafsson, Kriguna, 1957

Iceland, in spite of being an island, is by no means isolated from the continent and likes to send artists to get their training in Copenhagen, Paris, Rome and, on the other side of the Atlantic, New York. The result is that she has some good painters and three sculptors who compare very favorably in power and ingenuity with the good artists of both continents. They are Sigurjon Olafsson, Asmundur Sveinsson and Gerdur. The last generally lives in Paris, where she was the pupil of Zadkine, under whose influence she has created some fine works in stone which are good repeats of the early cubist "architectures." In taking up iron, she found herself in Jacobsen's orbit, whence she has evolved in the direction of brass wire and aerate composition, visibly influenced by the American Lippold.

The other two sculptors develop more slowly but they are no less preoccupied with being "absolutely modern." Sveinsson has a true poetic sense. As for Olafsson, while he has done works in stone in a powerful though decorative style, he has recently executed in wood and copper abstract sculptures which are very strange, certainly quite personal.

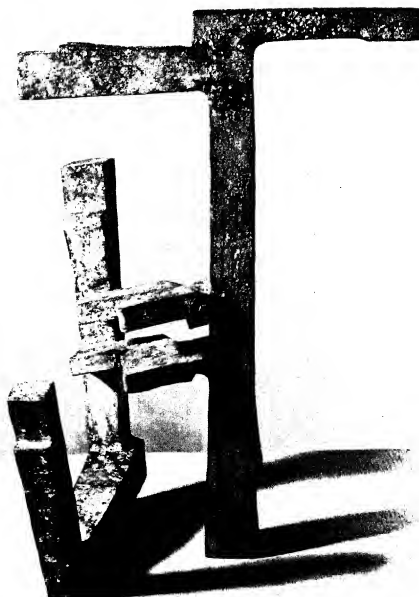
We conclude this cycle with Spain which, perhaps, can boast among the young some of the best present-day sculptors. I am thinking of Chillida, of Subirachs, of Chirino, but also of Ferrant, who is young only in the freshness of his work.

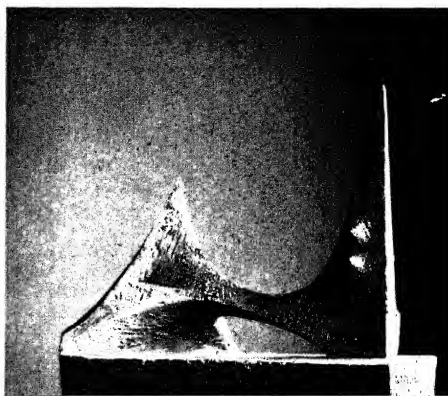
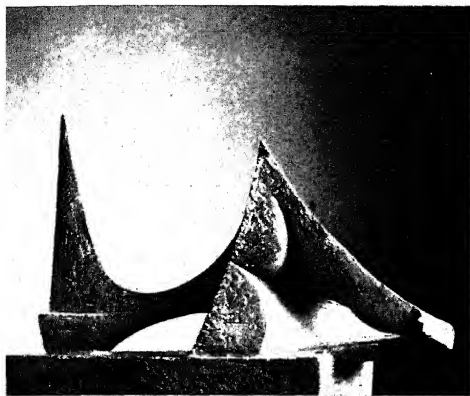
Subirachs (born in Barcelona in 1927) is by now more than a hope. He works in iron, concrete, terra cotta. His forms have an astonishing personality. The *Siren* (1957) is an abstract composition which incorporates very discreet sensual notations in its severe organization; the *Faith* (1957) is a simple, but very monumental elevation of straight and curved lines. A poetic presence is obvious in these works, as well as in *Tribute to Gaudi* by the same artist.

Eduardo Chillida, Vibration No. 1, 1955



Eduardo Chillida, Praise of Iron, 1956





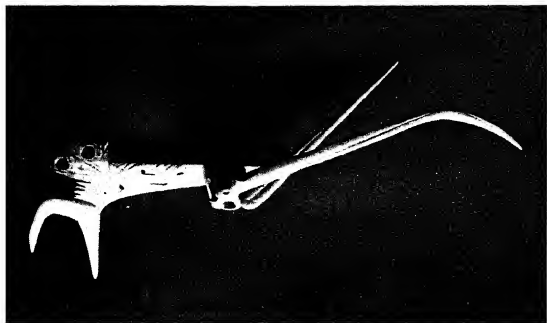
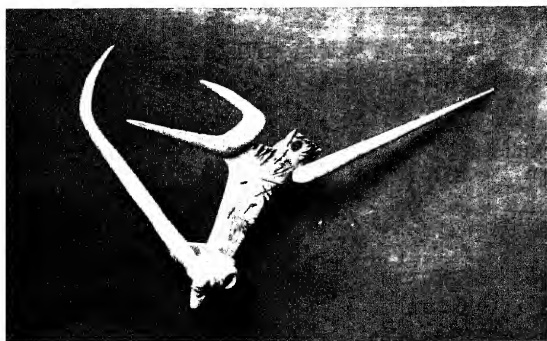
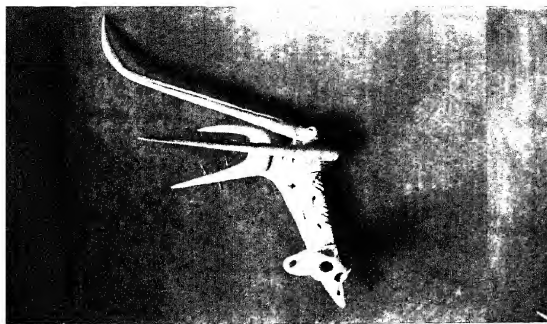
José Subirachs, Siren, 1957

There are few smiths in Europe who have "mastered" their material as Chillida has and are able to infuse it with so much spirit. He is a successor of Gonzalez's who inclines to asceticism and reduces his expression to a strict "bare minimum."

As for Ferrant, he is a master full of humor of the mobile relief which he has practiced since 1950 in a varied, ever original manner.

Azpiazu and Ferreira successfully pursue the search for pure form. Oteiza is a constructor who is at the same time an ardent theoretician. He likes to erect scaffoldings of theorems in support of his massive structures, even though these are perfectly solid by themselves.

Mention must also be made of Serra Guell, a pupil of Ferrant, who also worked in ceramics with Artigas; Pablo Serrano, who composes complex works in iron; Balthasar Lobo, who received his training in France where for some years he has been giving increasingly sharp definition to his quest for an elementary form, in intimate assonance with the work of Brancusi and Arp, but at the same time preserving an undeniably personal accent.



Angel Ferrant, *Modifiable Sculpture*, 1953

## XX. AMERICA

Great European emigrés have brought to the sculpture of the United States the stimulant that we know, whose effects have by no means ceased to be operative. Archipenko arrived in 1923 and opened a school of sculpture, as he had already done in Paris and in Berlin; Kiesler was in New York in 1926, the very year made memorable by an exhibit and a visit by Brancusi; Moholy-Nagy settled in Chicago in 1937 and there laid the foundations for a new Bauhaus which soon became the School of Design; Lipchitz emigrated in 1941; Gabo in 1946. These art personalities, all of them come from the center and the east of Europe—after having passed through Paris, to be sure—are now part of the American Pantheon. And rightly so, for their art has developed its acquired maturity there, as in the case of Gabo and of Moholy-Nagy, or has taken another direction, feeding on new substances, as in the case of Lipchitz and of Kiesler, or launched upon new ventures, as in the case of Archipenko. The last, as we have seen, had had his best period in Europe. If his art has “gained” nothing in America, the artist has nevertheless been able to define theories there and to amplify considerably his explorations in sculpture-painting in an experimental direction which is sometimes open to discussion but always architectural. Kiesler, a sculptor of modest output, has in these last years created monumental compositions which have received considerable notice. Moholy-Nagy was able, for another ten years, to continue his *space modulators* in plexiglass and other materials.

Lipchitz's work, after having passed through a very austere period at the time of cubism, followed by a lyrical period that was not devoid of greatness (*Harpist*, 1928; the *Song of the Vowels*, 1930), in America became more sensual (*Mother and Child*, 1941-1945; *Flowering*, 1942; *Benediction*, 1942-1944; *Dancing Girl with Braids*, 1948), then turned toward a florid baroque (*Spring*, 1942; the *Prayer*, 1943; *Our Lady of Joy*, 1947-1954).

As for Gabo, he executed in his Connecticut residence some of the works that best carry out his postulate of space and of transparency (*Decoration Projects for the*

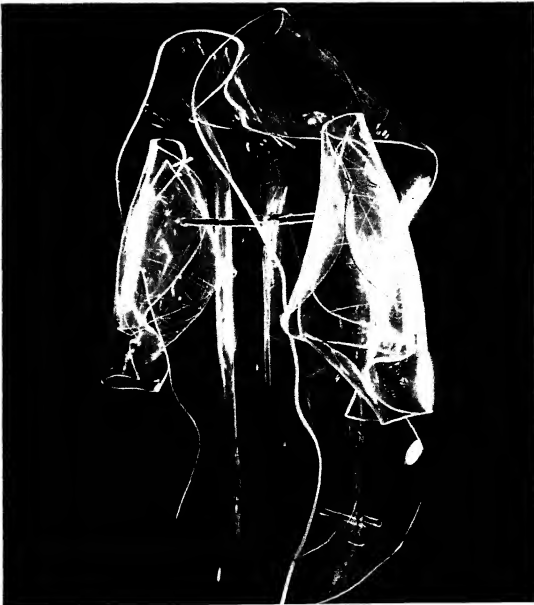




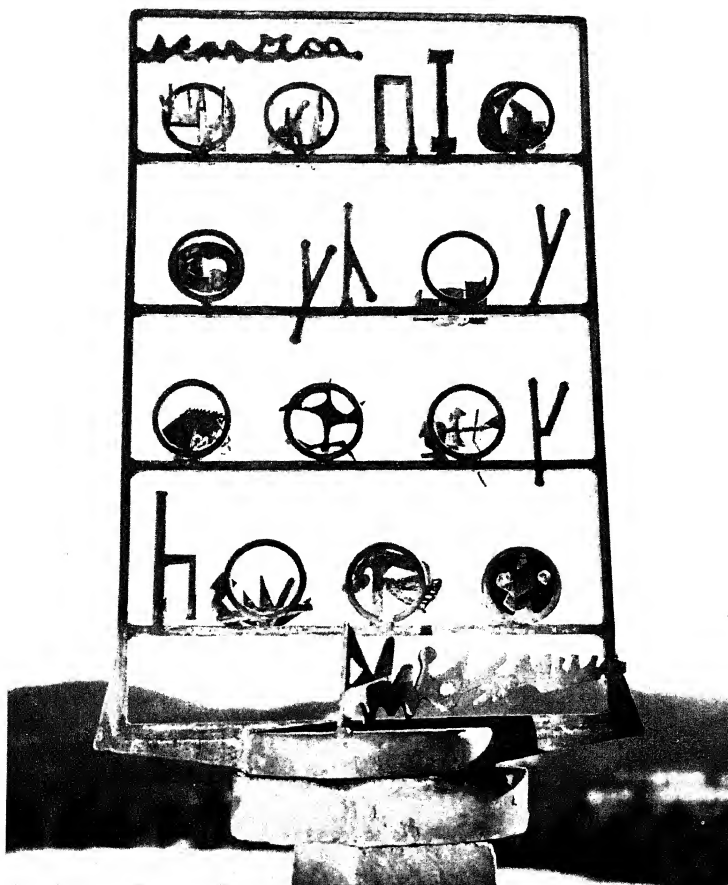
Frédéric J. Kiesler, *Galaxy*, 1953



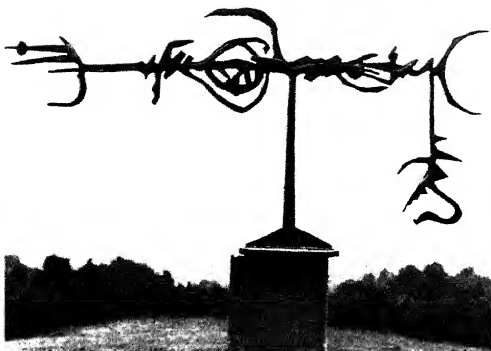
Jacques Lipchitz, Flower Vendor, 1956



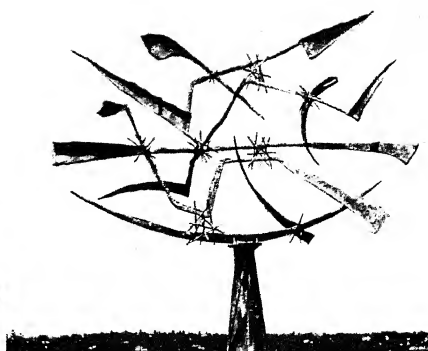
Laszlo Moholy-Nagy, Light  
Modulator in Plexiglass, 1934



David Smith, The Letter, 1950



David Smith, Question and Answer, 1951



Herbert Ferber, Sculpture, 1953

*Esso Building in New York, 1949; Linear Construction in Space, 1949; Project for a Monument to the Unknown Political Prisoner, 1952).*

Before the great Europeans, only the work of Gaston Lachaise (born in Paris in 1882, emigrated in 1906) seems to have been considered of some importance. I must confess that I respond only moderately to his *Women* with their soft, fluid lines, endowed with monumental charms.

Among those of the older generation, José de Creeft, John Flannagan and Zorach must nevertheless be mentioned. The only sculptor of universal standing to have been born in the last century is Calder (1898). The reader is referred to the chapter that deals with him.

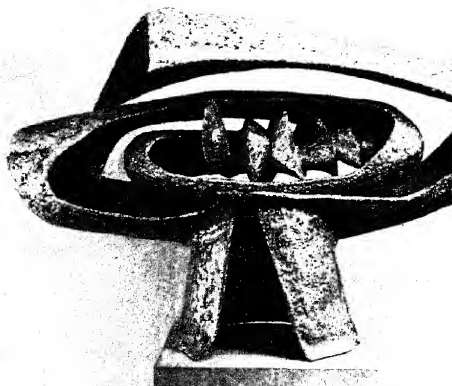
More numerous are the talents born at the beginning of the century: Herbert Ferber, Seymour Lipton, Theodor Roszak, David Smith, Mary Callery, Isamu Noguchi, José de Rivera.

The five first-named are masters of iron and one finds difficulty in classifying them in an order of preference. Smith is methodical, his expression airy, very linear, and his touch is neat, categorical, restful to the spirit and exalting to the eye (the *Big Rooster*, 1945; the *Royal Bird*, 1948; the *Letter*, 1950; the *Banquet*, 1951; *Question and Answer*, 1951).

Ferber's airy touch is lighter. It is enamoured of space to the point of wishing to free itself of all weight. His abstract signs gravitate in the sky like constellations



Theodore Roszak, Whaler of Nantucket,  
" (Moby-Dick) ", 1952-1953



Seymour Lipton, " Earth-Forge II ", 1955

and seem to aspire to organize themselves with the ease of the calligrapher who expresses himself on paper (the *Burning Bush*, 1951; *Sunwheel*, 1956; *Calligraph*, 1957).

Roszak, after a very calm architectural period with a neo-plastic accent (*Construction in White*, 1940; *Spatial Construction*, 1943), set out on a quite different path about 1945. His works in iron, in a baroque style which at times recalls that of Lipchitz (*Spectre of Kitty Hawk*, 1946), obey a powerful vision in which anguish is ever-present (*Young Fury*, 1949; *Moby Dick*, 1952-1953; *Hound of Heaven*, 1953; *Sea Sentinel*, 1956).

The works of Lipton are simple organs that seem to elaborate an architecture that is *sui generis*. This sculptor likes to compose with masses whose linear contour forms a design, capricious to be sure, but perfectly balanced. Economy of means and sense of rhythm combine in setting the monumental seal on the works, even of small dimensions (*Night Flower*, 1951; *Storm-Bird*, 1953; *Jungle Flower*, 1954; *Earth Forge*, 1955; *Prophet*, 1956; *King of the Sea*, 1956).



Mary Callery, *Amity*, 1946

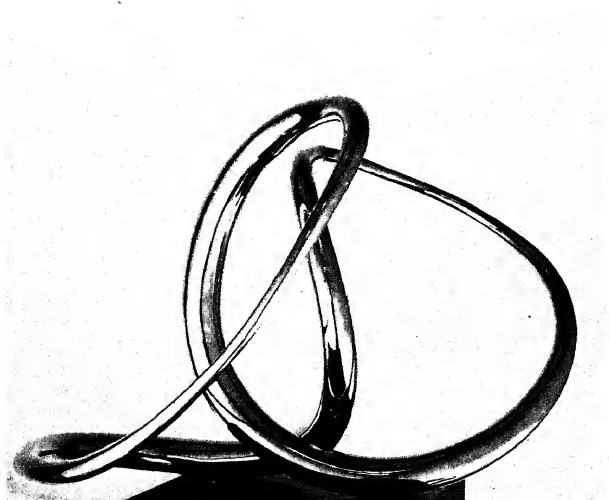
Quite different is the style of Mary Callery, with her filiform personages that are set in a plane or against the void like ideograms of a perfect elegance (*the Curve*, 1947; *Amity*, 1946; *Woman in Space*, 1948). Her work comprises a whole animal kingdom—dogs, birds, donkeys—whose drollery at times recalls Calder's at the period when he was illustrating Aesop's Fables.

Naguchi, a Japanese born in Los Angeles and who has worked with Brancusi in Paris, prefers stone or wood. His style, with its long-stretched lines, deliberately sketchy, has an aristocratic sensitivity (*Kouros*, 1945; the *Gunas*, 1948; *Chronos*, 1949).

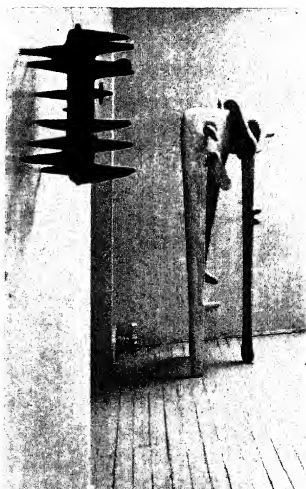
José de Rivera, too, is an aristocrat of pure form. He juggles with the curve and gives it inflections whose suppleness is such that they appear to be created at the very moment when they strike the eye. The grace of these linear movements is a kind of carnal paradox. It shows that a work can be elegant without ceasing to be true, refined without ceasing to be expressive.

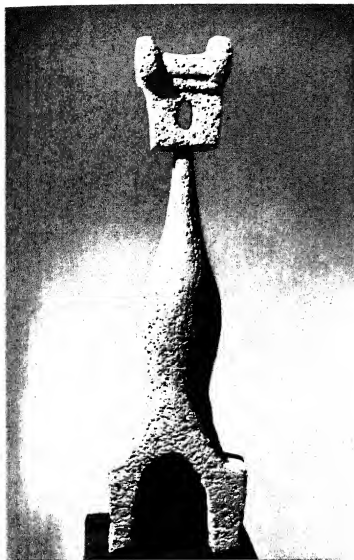
The United States has numerous sculptresses, less known than Mary Callery, whose works are often quite remarkable. I shall mention only Louise Bourgeois's *totems*, which express an acute sense of human solitude tinged with secret dramas. Rys Caparn's strange *animals*, the quest for new spatialities of Claire Falkenstein, who works mainly in France and in Italy, Blanche Dombek's wooden statues which seem inhabited by the spirit of Brancusi, Louise Nevelson's wood assemblages, which have a great deal of character despite their look of improvisation.

José de Rivera, *Construction*, 1955



Isamu Noguchi,  
*Exhibition*, New York, 1952



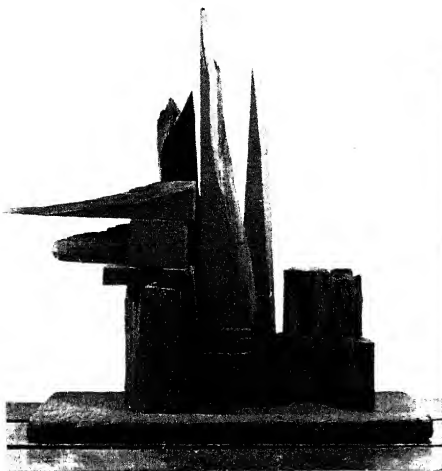


Blanche Dombek, The Spirit of the Cat, 1956

Louise Bourgeois, Garden at Night, 1953







Louise Nevelson, *Image in the Sky*, 1958



Guitou Knoop, *Sculpture No. 1*, 1957

Day Schnabel, for many years, has shown an admirable persistence in the pursuit of a sculptured architecture endowed with spirit, while Guitou Knoop, who owes a good deal to Arp, composes forms of great distinction and at the same time expressive of the joy of life. I must also mention Marion Walton whose work is sober and controlled.

In the generation of those in their forties, two sculptors have succeeded in creating a very personal style of airy architecture. They are Lassaw, who out of silvers or gilt bronzes composes a kind of embroidery of luxurious rags (*Magellan's Clouds*, 1953; *Moons of Saturn*, 1954; *Castle in Counterpoint*, 1957), and Lippold, whose great

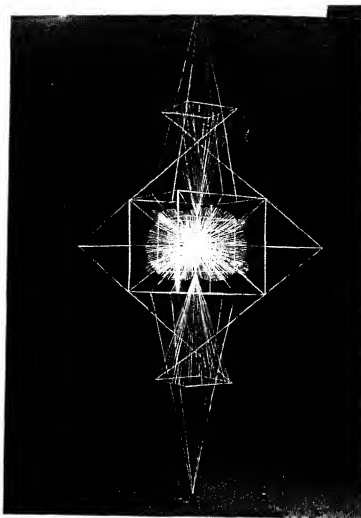


Day Schnabel, *Tower*, 1949

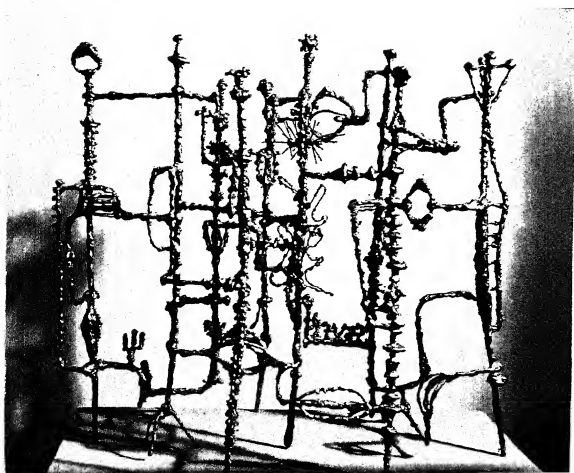
works in gold wires, studied and fragile, are mythical emblems of an almost religious fascination (*Variation No. 7, Full Moon*, 1949-1950, at the Museum of Modern Art of New York; the *Sun*, 1956, at the Metropolitan Museum, New York). In works of less scope Lippold often shows a delicacy of inspiration having an undeniably poetic resonance (*Murmur*, 1957; *Procession*, 1950; *Meteor*, 1954).



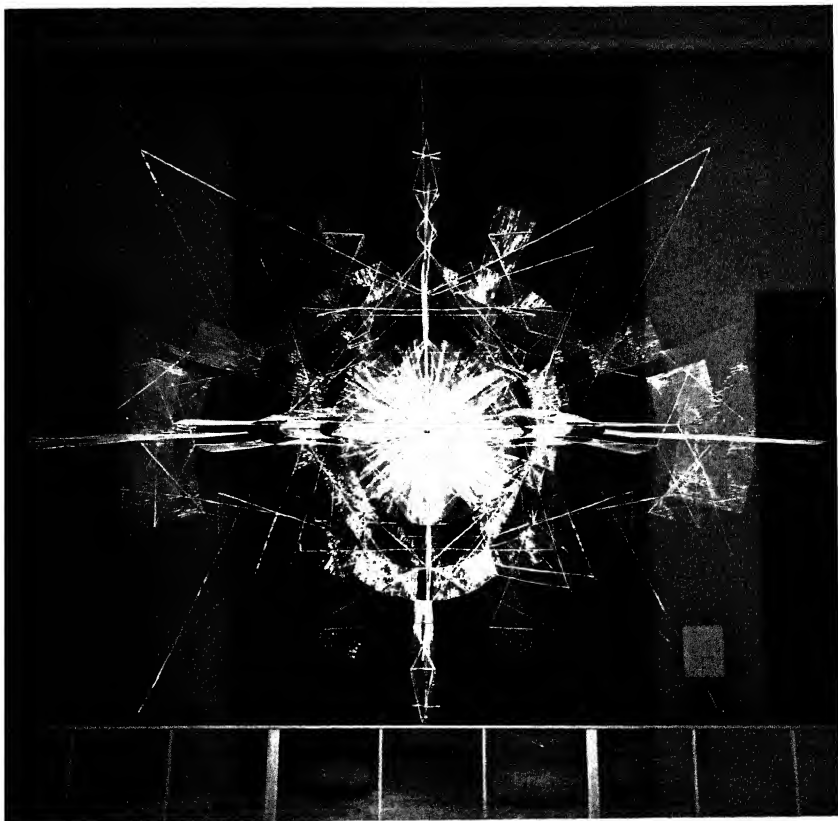
Abram Lassaw, "Metamorphoses "



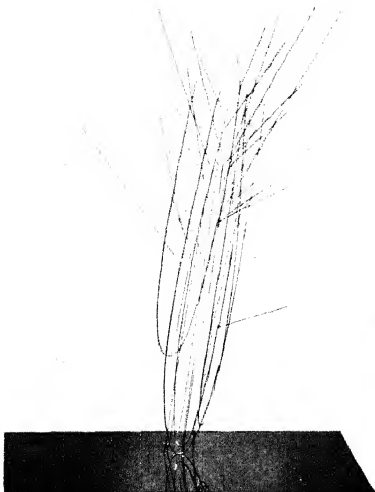
Richard Lippold, Variation No. 7:  
Full Moon, 1949-1950



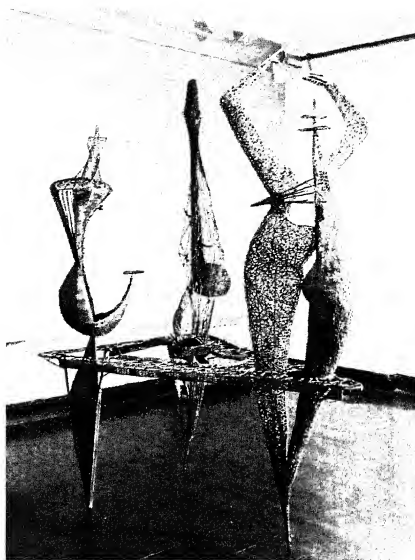
Abram Lassaw, "Moons of Saturn ", 1954



Richard Lippold, Variation within a Sphere No. 10: The Sun, 1956



Richard Lippold, *Meteor*, 1954



David Hare, *The Eaters*, 1952

Bertoia, as we know, builds chairs, but also metal sculptures that form airy screens having a vibrant rhythm, spatial music devoid of monotony.

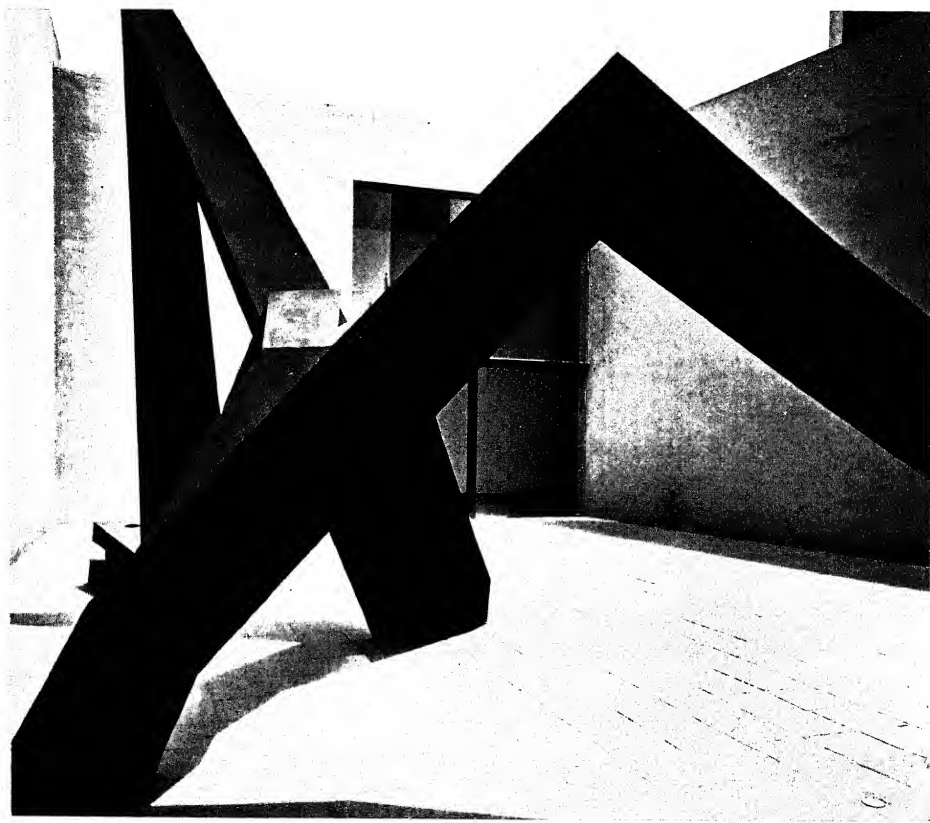
In a style that is quite different, but equally marked, Rocklin organizes abstract compositions by means of round, curled sheets of copper, which have the density of thick foliage (*Battle Hymn of the Republic*, 1957; *Fountain*, 1957).

Attention must also be called to Rood's very attractive decorative compositions, to Gordin's very precise geometric constructions, to Geist's toy totems, to Kallem's graver ones, to Spaventa's expressive figurines, to Stankiewicz's and Calvin's abstract compositions in iron, to Grippe's rhythmized fantasies, without forgetting Levitan's very remarkable woods (*Enraptured*, 1952; *Genesis*, 1953; *Pueblo*, 1956), to Hague's sophisticated primitivism and to the refined imagination of Hare, a tributary to surrealism (the *Eaters*, 1952; *Sunrise*, 1956).

Mexico, in the past ten years, has inherited a great sculptor from Europe. This is Mathias Goeritz, born in Danzig in 1915. With a very exceptional sense of stresses and contrasts, but also of measures and proportions, he has created in Mexico City his experimental museum, *Echo* (1952-1953), a collection of asymmetrical arrangements, worked out in successive surprises by means of corridors, walls, openings and enclosures, a kind of plastic poem in which one ambles. This conception of an *emotional architecture*, to use his own term, also underlies the five pylons that the sculptor has just erected at the entrance to the Satellite City, a Mexico City suburb. Goeritz's works in wood (*Moses*, the *Family*, *Old and New*, *Adam and Eve*, all of 1955), in small dimensions, are characterized by the same imposing monumentality accompanied by a poetic sense of mystery. Let us not be sparing in our admiration and let us praise Mexico for having recognized a true value, for offering it its opportunity.



Mathias Goeritz, *The Family*, 1955



Mathias Goeritz, The Echo, 1952



Telicia Leirner, Two figures



Maria Martins, Prometheus, 1950

A tropical poetry, a hallucinatory and majestic eroticism fed by a luxuriant imagination, all caught up in a powerful rhythm, a delirium that, just in time, becomes transmuted into song, a sap that does not overflow because it is responsive to the pulsation that both impels it forward and controls it, such is Maria Martin's contribution to sculpture. Surrealism is everywhere present, and its literature, but the sculptress redigests these through her temperament and the gift that she thus belatedly offers to Breton's movement is not a negligible one. Even more than Germaine Richier, it is the ardent Brazilian who can be regarded as the great sculptor of surrealism (the *Impossible*, 1945; *Black Fog*, 1949; *Very Avid*, 1948; the *Dream*, 1948; *Prometheus*, 1950; the *Eternal Insomnia of Earth*, 1956).

The other slope of the art of today, abstract construction, is represented in Brazil by Franz Weissmann and by Maria Vieira. The former was born in Austria, the latter is a young disciple of Max Bill's, a native of Brazil. Both show a very great technical skill in the mental games of pure geometry.

Bruno Giorgi is a classic in search of an elementary style. His recent figures, simplified even to the substructure, do not yet quite dare to admit to being abstract.



Zelia Salgado, on the other hand, expresses herself in clear rhythms that are serene elevations (*Vertical Aspiration*, 1951; *Form in Aluminium*, 1953).

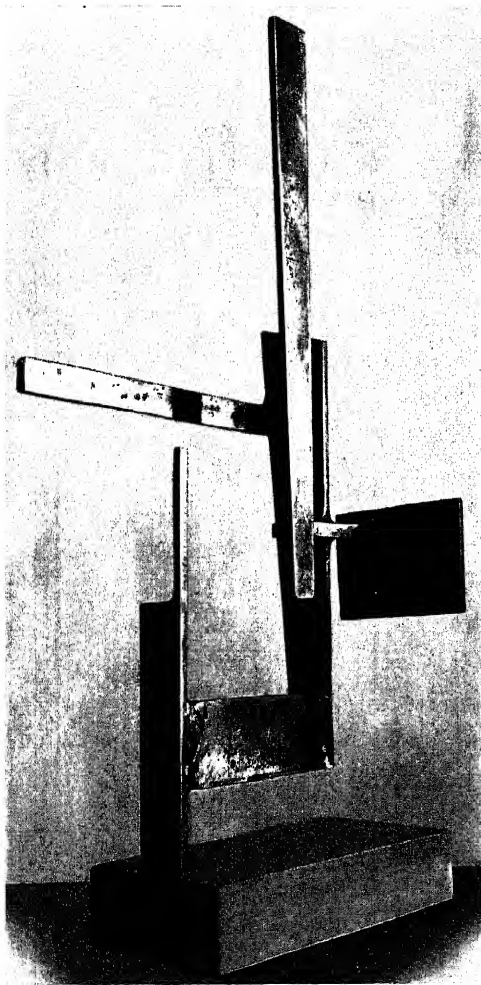
A great figurative artist, with an undeniably personal style, is Felicia Leirner. It is difficult to assign her antecedents. In some recent works certain details may suggest Armitage, but one immediately sees that she differs from him through a solid, well-balanced sense of the human, which makes her shun the grotesque and the cruel element. Her whole work breathes calmly and communicates a rare repose, a musical repose.

As for Argentina, it has a great number of geometrizing whimsicists who belong to the *Arte Nuevo* and the *Arte Madi* circles. Quality, at times undeniable, is unfortunately drowned in a superabundant production. It is difficult, in this collective phenomenon, to identify all the sculptors. We can mention names: Kosice, Towas, Blaszkó, Badii, Gero, Paparella, Gerstein, Frank, Stimm, Vardanega, Mele, Sinclair, Althabe, Souza. I should like to call attention to transformable sculptures, in non-polychromed wood, by Kosice, and also to his air harmonies in plexiglass; to skilfully rhythmmed woods by Blaszkó (when he dispenses with useless embellishments); to meticulous compositions in wire by Althabe; to constructivist reliefs by Mele.

In Paris, Arden-Quin, who in 1947 was one of the founders of the Madi movement, composes abstract reliefs. We have also seen some altogether neo-plastic ones, by Cairoli.

We have dealt, in another chapter, with Vitullo and Penalba. We shall not revert to them here. But a word must be said of Pablo Manès, who also for a long time worked in Paris. After a long cubist phase, in a style rather close to Lipchitz's, this sculptor produced works with freer lines, seeking an attenuation of austerity (the *Saint*, 1932; the *Argentine Earth*, 1937). Certain compositions of Manès's reveal an attraction to the most abstract geometry (the *Bird*, 1949).

To conclude, I must mention also the works in iron that Marino di Teana has executed in Paris for a number of years. They are a living expression of the strength of this material and can rival with the productions of the best smiths of today. Like Chillida, like Jacobsen, like Gisiger, Teana masters the brute iron to build from it spatial signs that bear his clear, firm stamp.



Francesco Marino di Teana, *Disintegration*, 1958



Pablo Manès, *The Saint*, 1932

This survey, which cannot hope to be complete, in which surely great talents have been overlooked, at least makes it abundantly clear that a universal language is forming before our eyes in all the countries of the free world, independently of nationalities and despite regional aspirations. Man is everywhere the same, whatever be his race, his religion. What differentiates us—freedom of expression being taken for granted—is, rather, culture, degree of intellectual maturity, as well as clairvoyance.

What we find, then, is a number of great currents: an Arp current, a Lipchitz current in the cubist manner, a Lipchitz current in the present manner, a Gonzalez current, a Calder current, a current of figurative classicism of which Marino Marini has become the prototype, a constructivist current of the Pevsner type, a neo-expressionist current that continues Matisse and Picasso.

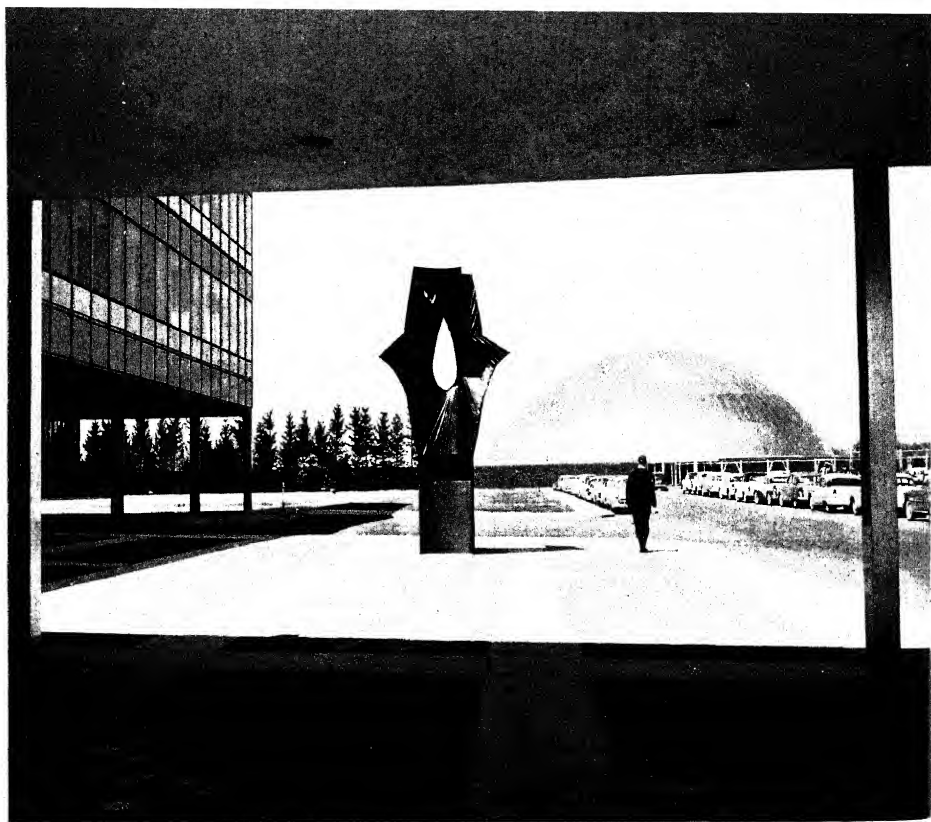
As we know, there is a mimic in every man. Let a single person yawn in an assembly, and several others will immediately feel the need to yawn, let someone look at his watch, almost all those who have observed him will look at theirs within a short time. The same holds for the realm of art. “And yet,” we sometimes hear, “I had absolutely no idea what he was doing, I had seen nothing of his work, this coincidence flabbergasts me.” *Seen nothing*, quite possibly, but the eye registers many things that it is not quite aware of seeing. Modern life distributes everything, propagates everything to the four corners of the earth. There are images that pass before our eye too rapidly for consciousness to remember having seen them, but our subconscious has none the less registered them, they are now a part of our being without our even knowing it and they contribute to creating our climate. There is no place, however well it may be protected, into which what is done, what is said elsewhere, does not in substance filter.

Thus can be explained the fact that so many artists of our time turn out the same works and seem to copy one another, though the idea of plagiarism, even that of a

remote imitation, has never entered their minds. And it is not always the lesser ones who become the satellites of the great, often the masters themselves unwittingly borrow from little-known artists, who perhaps will remain obscure.

It seems, in fact, that those artists who try so hard to resist influences do so mistakenly. It is too obviously impossible. It is better to advise them to be open to everything, to live with their eyes wide open, to become integrated in their time, to explore what they bear within themselves, while comparing it with impressions they receive and broadly embrace. It is thus that the style of a period is created, and this without prejudice to the expression of the individual as such. This assumes a struggle with the outer world, for it is not rare that the artist who is opposed to the immediately current, to the wholly external vogue of art, to facile success in short, is precisely the one who will best incarnate the essential spirit of his time. Thus an authentic personality will always express itself, despite influences, with influences, resisted or spurred on by them.

Whether we view the collective spirit or personal genius, in all the countries of the western world, sculptors—the great and the small—have a lesson to teach painters. They show, without ostentation but brilliantly—the great and the small—that restraint is the only true guide of strength.



The General Motors Plant in Detroit, with the Bird-Flight, by Antoine Pevsner, 1955

It may be that we are too readily disposed to regard art as a manifestation of the individual which is intended to be admired—consumed—by the individual alone to the measure of his tastes and his capacities.

Yet we are surrounded by practical objects which display the collective genius of the century and which, by profoundly modifying the aspect of our surroundings, influence our mentality, our whole behavior. These objects—automobile, airplane, typewriter, calculating machine, machine tool, linotype, watch, bicycle, contraptions of every kind—in order to reach their present stage of perfection, have required the constant collaboration of thousands of persons. Successive generations of anonymous engineers have devoted lives, devoid of brilliance, but laborious and attentive, to the improvement of their works, to the simplification of their handling, to the increase in their efficiency. One cannot deny the science of these men, nor their intelligence, nor even their high morality, for they are of an exemplary modesty. It is they who conceive and build for us these slaves of a new kind, and of a limitless devotion, that machines constitute. Yet we do not admire them. And these masterpieces of a collective art with their delicate workings, which we use daily to the point where they have transformed our existence, inspire in us no gratitude: all that they do for us is our due; and all the more so as we cannot get along without their services.

The perfected machine envelops us, in a sense; it builds our lives, it establishes them on new social bases. What the machine is in our century, the cathedral was in the middle ages. The same social roles, the same manifestation of the anonymous collective genius, the same universal and transforming envelopment of individual and social life. But we admire the cathedrals and not the machines. Could it be a mere optical error? A deformation due to distance, to what separates us from the cathedral, while too many daily, material links unite us to the machine? The cathedrals, when they were built, were themselves perfected machines, tools whose social and moral mandate had first priority, controlled all the workings. The “artists” who collab-

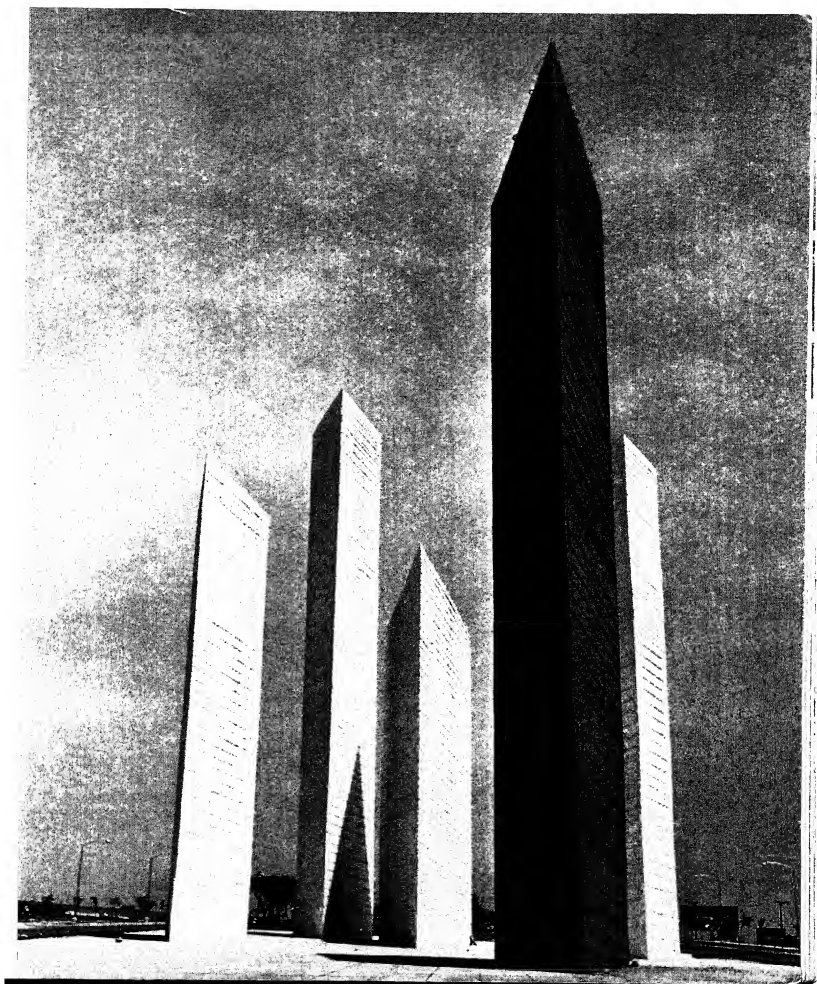
orated on them—glassmakers, sculptors, architects—were the anonymous engineers of those times, an expression of the collective genius.

Today we look for useless machines. We conceive art as an object of pure intellectual enjoyment, without the slightest political or moral implication. We do not even want the work of art to tell us a story. It suffices for it to be. To be a presence. But a gratuitous one. A human creation that fits into no series, that is *hors série*. The series is the faithful servant, the banal repetition of gestures. The work of art is the rare.

By virtue of distance, of separation, the cathedrals today likewise appear to us as human creations that transcend the categories, that are *hors série*, and this is why we admire them. The series is material and everyday. In what does not fit into series we think we have come upon the unique, we pursue a metaphysical dream.

One remark must be made. These works of art that we admire, for which we sometimes pay very high prices and which we treasure all the more because of this, almost always have an intimate character. They are apartment objects, household gods. We pass before them, we go round them, they do not envelop us. In their attempts at collaboration with architecture, the sculpture and painting of today maintain this strongly autonomous character. There is no joining. Only individual genius occasionally effects limited successes. Gaudi's *Parque Güel* is a synthesis of painting, sculpture and architecture. In his successive studios, Mondrian succeeded, by means of simple rectangles of color, in creating a unified architectural whole to whose enveloping effect the visitor would be responsive even though he remained refractory to the same artist's easel painting. Very laudable efforts have been made, in particular by the architect Villanuevas, in Caracas, but the result remains incongruous, integration is difficult to achieve by reason of the prevailing individualism.

In this connection Gabo pertinently writes: "The modern architect is beginning to realize that on many occasions the new architecture requires the collaboration of the artist. This demand is more insistent than it was a generation ago, perhaps owing to the public's desire to give the artist's imagination scope in which to speak freely, perhaps because the architect through his own experience has come to the conclusion that free imaginative work is needed to accentuate the visual impact of the structure that he has designed. Nevertheless there is still practically no coordination between the two fields. A great deal remains to be learned and much experience must be gained before organized unity is achieved. The modern architect, on the one hand, considers that he is actually making a concession in inviting an artist to execute a sculpture or a painting in his building. From the outset his own purely architectural and sculptural forms have dominated his imagination. When





on the completion of the building the architect is suddenly and unexpectedly faced with the necessity of putting into it a work of art, he does not look upon this as a welcome contribution to his creation, but rather as a foreign element which he must apply or insert to fill up a space or a surface that happens to be empty. Judging the work of art from this point of view, he gives little thought to its integration into his architectural concept. His concern is mainly with the question of whether or not a given sculpture or painting merits his acceptance through its own aesthetic qualities. Under these circumstances his personal taste is his only guide."

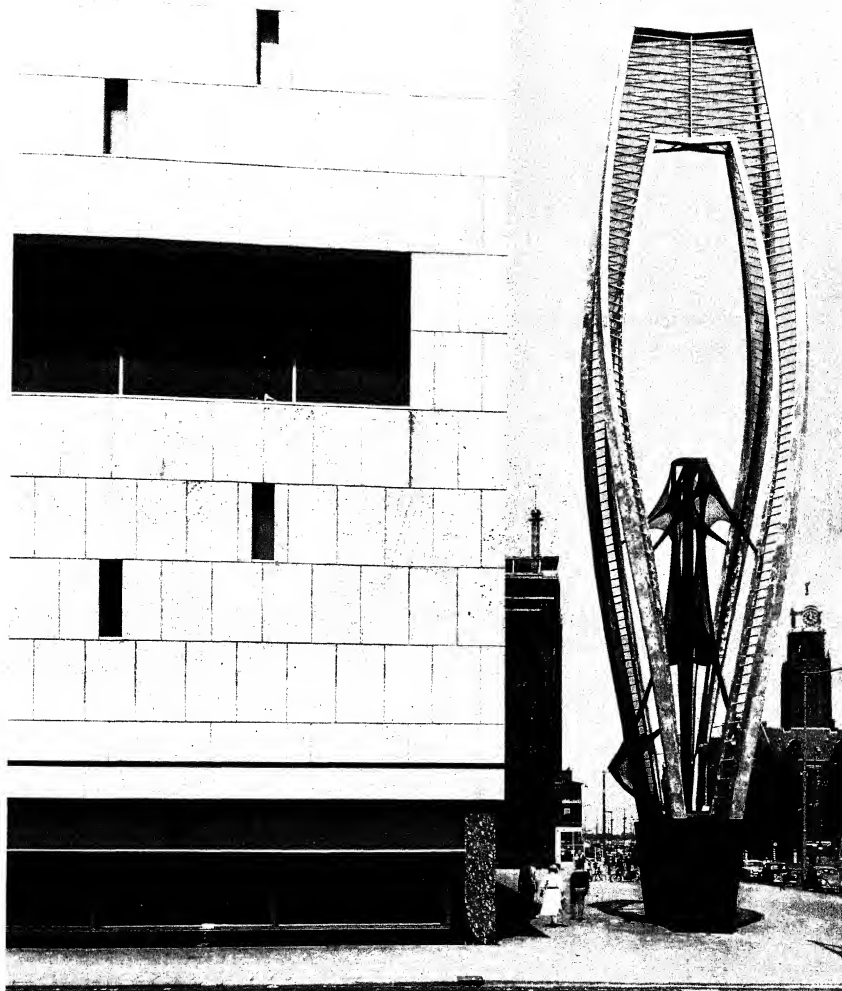
And Ben Nicholson has this to say: "If the architect is not too proud, it should be possible for him to benefit from the discoveries of the independent artist (who has devoted his whole life to experimenting with means of expression inherent in forms and colors without being restricted by the thousand practical details that beset the work of the modern architect), not by inviting him at the last moment to embellish a given wall or space, but by consulting him, by asking for his cooperation, as a partner on a team, from the moment the work is conceived."

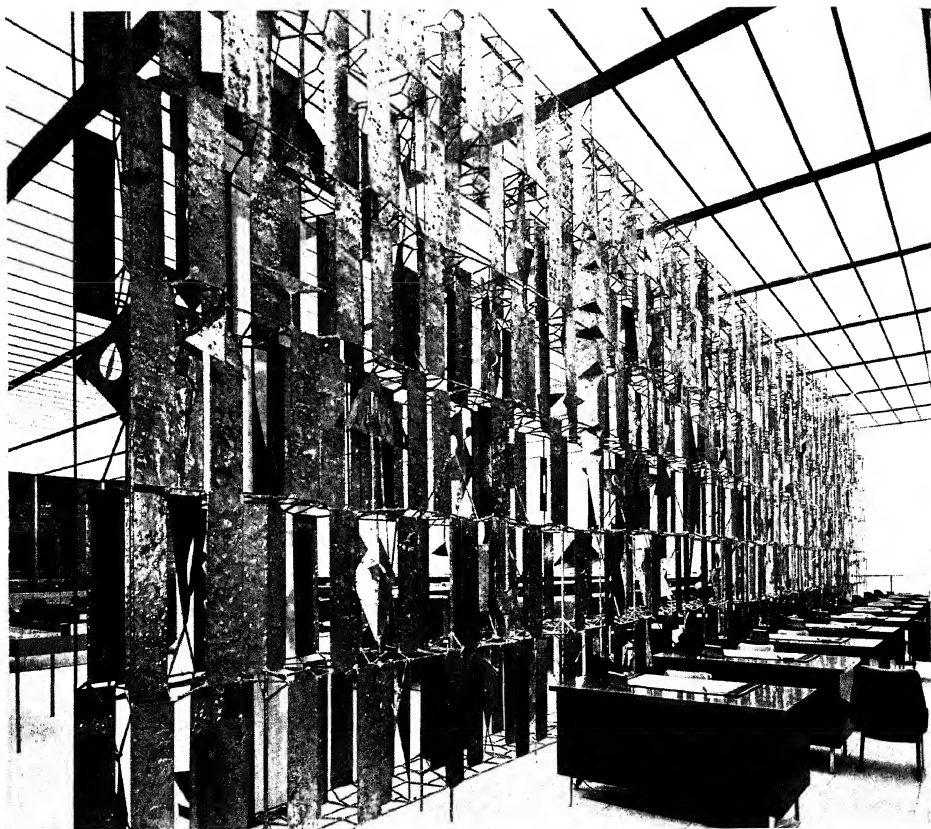
It is obvious that functional architecture, which by its very nature tends toward monotony, calls for the contradiction of free forms; in a measured way, to be sure: the great pacifying lines of the architecture must in themselves undergo no constraint or deformation.

It is not all sculpture that adapts itself to architecture, even if it appears very close to it in spirit. The extreme similarity of lines does not render the integration easier, quite the contrary. The horizontal and vertical lines of Mondrian's successors are too similar to the lines of the architecture itself. The straight lines of the edifices require to be thwarted to a certain extent, in order that an interplay may be possible. A scaffolding is always beautiful in itself, to be sure, but it competes with the architecture itself that tends to reject it. It follows that the works of constructivist inspiration require to be isolated in nature, far from any constructed architecture, as is the Eiffel Tower—the first and the most beautiful constructivist work, as Pevsner once said.

Thus sculpture and architecture can really agree only by disagreeing. I mean by each of them sticking to its own nature and its functions. A work of architecture that resembles a piece of sculpture is an absurdity, and so is a piece of sculpture that suggests a habitation.

A calm interplay must develop between the rigid form of architecture and the more supple form of sculpture. Or rather, sculpture must feel free in its movements but on the sole condition that it do not forget the architectonic principle that it holds within it. Rodin's *Porte d'Enfer* is obviously a museum piece, not an architectural sculpture. Likewise, in Gaudi's creations, it is the literary element that takes preced-





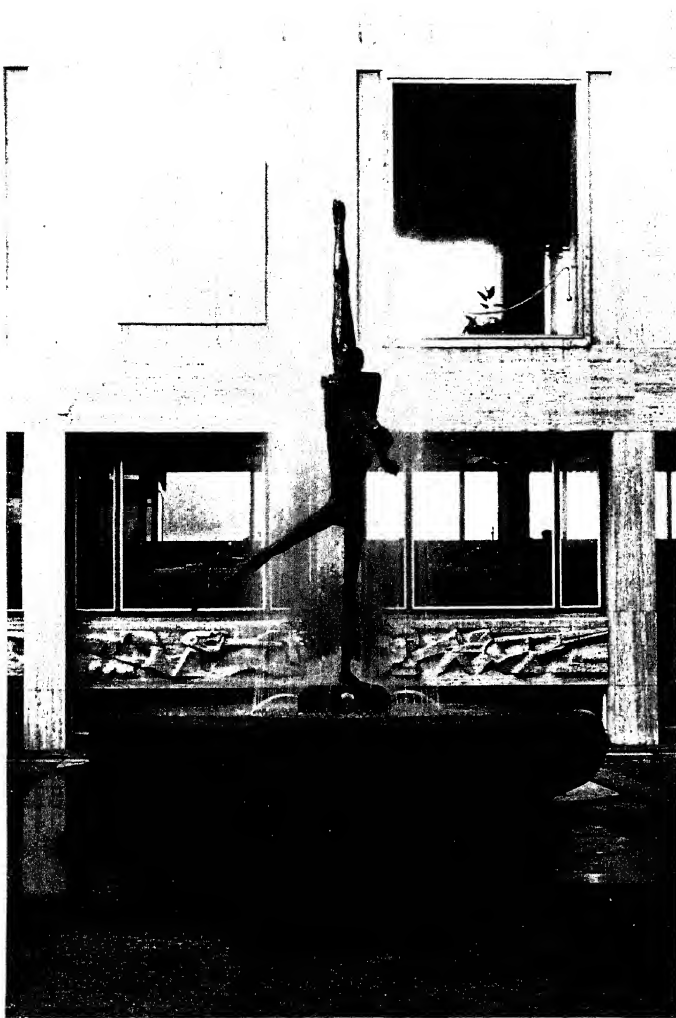
Harry Bertola, Detail of the massive six-ton sculptured Bronze Screen of the Manufacturers Trust Company's Office

ence over the architectonic element. The works of the great Catalonian constitute a special case in which architecture, mistaking its own nature, dreams of being sculpture or painting and, in a certain sense, successfully achieves this strange metamorphosis. This famous misadventure of architecture goes counter to all the solutions and can hardly serve as an example, save to indicate a dead end.

Let us attempt to define the situation of sculpture. Halfway between painting and architecture, equally distant from the licence of the former and from the practical efficacy of the latter, it occupies what might be thought to be an enviable place. It is, on the contrary, full of risks, surrounded by snares. The aim of the sculptor is to express himself without having recourse to the phantasms of the pictorial kingdom, to construct without any utilitarian idea, and yet to integrate himself, quite naturally, with architecture. What he has in common with the painter is the gratuity of the work, what he adds to architecture is poetry. Architecture, to be sure, has its poetry too, for there is no art without it. The poetry of architecture is the corollary of its very functionalism. To this poetry of pure figures and proportions, the poetry of free forms must bring its punctuation, a hiatus that stresses the architectonic axiom by the opposition of an unexpected play.

I therefore believe that the only solution to the prevailing individualism is to face the evil squarely without seeking flight in palliatives that are in any case inoperative. We must ask of our period what it can give: technical perfection, and what it wants to give: separate works. On condition that these are subsequently tactfully harmonized, orchestrated into the architectural whole. This assumes the orchestra conductor, reciprocal consultations, the evaluation of the cooperating capacities, the fruitful clashes.

From the individualist evil must be drawn the good that it offers naturally: the plurality of points of view, the diversity of solutions, the richness of expression of our time.



Provinciehuis in Arnhem, Holland, Esser Fountain (Hercules and Antaeus) and Frieze, by H. Verhulst.

## XXII. THE RELIEF



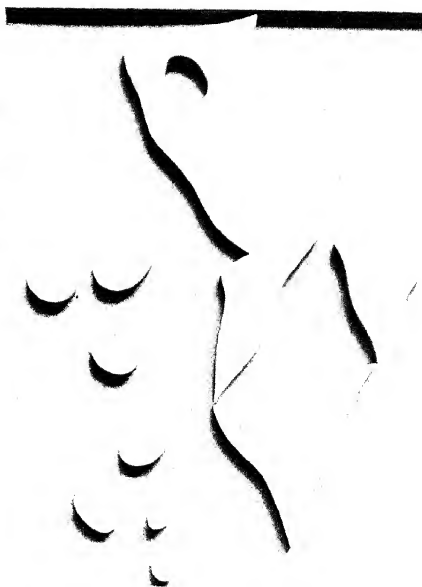
Sophie Taeuber-Arp, Parasols, 1938

If sculpture finds itself halfway between painting and architecture, the relief enjoys a very special position that can be defined as halfway between sculpture and painting, even though in a sense it is more intimately linked to architecture than sculpture properly speaking, by reason of its belonging to the wall. Because of this, the relief has an important role to play in modern architecture.

It was Jean Arp and Marcel Janco who, in Zürich, during the first World War, made the first polychromed abstract reliefs. They are among the finest works of art of this century. Those by Janco are few in number, because he abandoned this exercise after 1920. Arp, on the contrary, was to give his predilection to the relief for many years; indeed he became the great master of this form of art between the two wars. It was through the relief that he came to the round, but without ever ceasing to practice the relief at the same time, in the most varied materials; bare



Jean Arp, Painted Relief, 1924



Jean Arp, Painted Relief, 1943

wood, polychromed wood, cardboard, marble, bronze. All these objects are marked by a basic balance playing hide-and-seek with allusions; some are symmetrical.

Ben Nicholson, on the other hand, who came to relief about 1933 and who also gave magnificent works to this discipline, practices the rule of asymmetry, dear to Mondrian, either by a slight disequilibrium of the composition as a whole, or by a limping of the details that snags the attention.

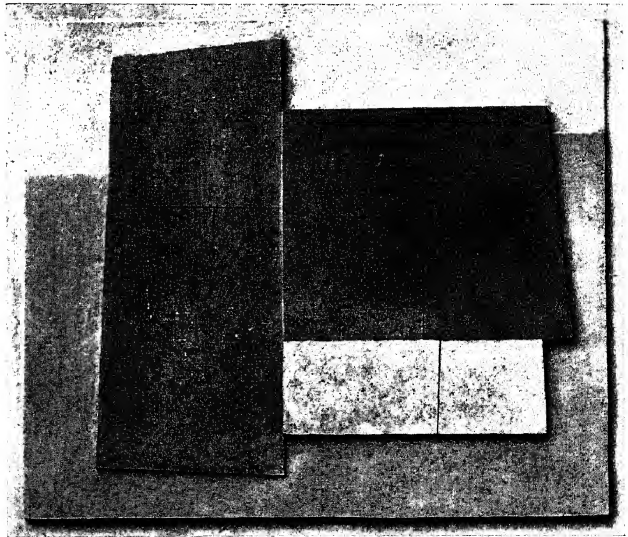
In contemplating such works—and I am thinking also of the reliefs by Moholy-Nagy, Sophie Taeuber, Gorin, Buchholz—carried out in a spirit far removed from commercialism or any thought of publicity, works which in those days could at best hope for a meager success among the initiates, we cannot help feeling that we are in the

presence of a reality of a moral and aristocratic order. They are the expression of the same humility, of the same simplicity, which commands our admiration for the carvers of capitals of the Middle Ages. To their creators may aptly be applied the words of Boccioni: "We are the primitives of a new sensibility."

Art thus conceived could be defined as a vital force, natural to man, which has its source in the secret kernel of the spirit whence it rises in order to spread. To spread and convert the world to non-material values.

Mention must also be made of the reliefs of Domela, of Reth, of Annenkov, of Vordemberge-Gildewart, of Magnelli, Bodmer, Calder, Jeanne Kosnick-Kloss, Delaunay. Among the most remarkable that have been made since the last war are those of Hajdu (of whom I have spoken in another chapter) and those of Kemeny.

Marcelle Cahn and Jeanne Coppel have created polychromed architectural reliefs, as has André Bloc. We know Tinguely's moving reliefs, and the transformable ones by Agam. In addition, Gisiger, César and Cousins, in iron, Schöffers, in alu-

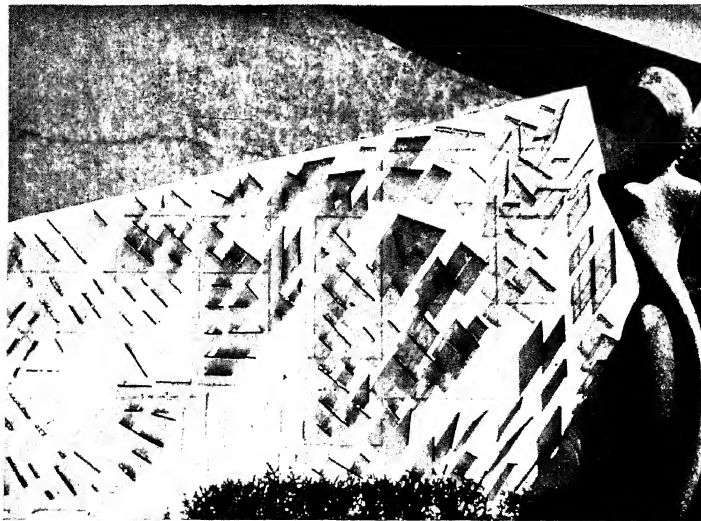


Ben Nicholson, Roseveor, 1956



minum, Anthoons in wood, Wostan and Desserprit, in embossed zinc, Mary Martin and Pietro Dorazio, in plaster, have all composed reliefs which are free architectures, manifesting the special style of each. Victor Pasmore has created transparent reliefs, as have Anthony Hill and Soto.

Finally, an extremely interesting experiment is that being carried out by Descombin in the use of elements of transparent glass of different colors placed on edge which transfer to the white wall a colored design that can appear or disappear, change form or intensity according to the presence or absence of sun and its position in relation to the relief. An invention having great freshness, offering new possibilities to the creative fancy of a disciplined spirit.



Maxime Descombin, Mural Composition, 1957

### XXIII. CONCLUDING REMARKS

It is almost inevitable that a sculptor should be a strong man: he matches himself against a material that resists. It is almost inevitable that the painter should contract weaknesses, carried away by the fluidity of the material that he uses, which is prone to overflow. Necessity rules, thinks the sculptor, and he estimates his chances before the mass to be transformed. "The measureless is my credo, style is dead," exclaims the young painter of today. I think that the time has come when the sculptor must again teach the painter how to sing.

All this neo-expressionist, tachist or informal painting has for the past five or six years had its nose against a wall. It is terribly cross-eyed. Being motionless, it grows ankylosed hour by hour. It is impossible to go ahead. Impossible to go backward. It would take a cataclysm to blow up the wall and again allow a bit of blue sky to appear. In the absence of a cataclysm, the wall still remains. It is an art of a man obsessed, of a man confined. In their incapacity to break this matrix, to escape from the well-bred tragic attitudinizing, some shriek, others let themselves go in a morbid melancholy.

I believe that those who have not obeyed fashion today hold the germs of the future. It is in constructive painting that the broadest possibilities of plastic developments, whether expected or unexpected, are still to be found.

The informalists who want to get away from the stagnation will sooner or later have to resign themselves to step back and make a detour in order to go beyond. The stepping back is a return to constructive values, the detour is a call to poetry, to the beyond, it is light recaptured, and play, and freedom, and the new techniques, and the modulated song instead of all those shrieks that are as little distinguishable from one another as the brayings of a herd.

In short, I am asking the more intelligent among the painters to give up the greivous instinct and to reconquer a little spirit, to rediscover a little joy, in other words to produce children and not monsters or abortions. Sculpture is there to guide them,

it opens up the way for them toward a certain humility, toward a balance of style and the cry, toward poetry.

I mean by poetry something that defies rules without on this account departing from them, that can allow itself not to be orthodox, not through a spirit of anarchy, but through obedience to an immanent law, superior to any written law; I mean by poetry that minute detail that is called life, the displacement of a comma that gives humor to a sentence, in short what the spirit of any healthy man normally secretes without the help of precepts and ready-made ideas: a warmth, a natural light, an admission of impotence, the recall of an emotion, a fresh breath of air in the choking everydayness.

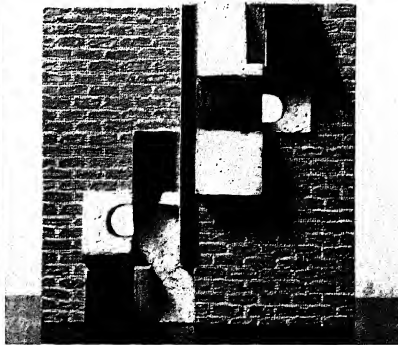
But all this presupposes the restraint without which there is neither poetry nor music that stands up.

Painting gets into every scrap, it asks for punishment, it signs all the ultimatums. With such great facility of movement it is only too convenient to pounce, with so many colors it is only too tempting to cry victory.

Sculpture cannot leap into the fray, it has no wings. In a sense it may be thought that it is the very fortress that painting attacks. It is at anchor, solidly fixed, speculating on the immutable. While everything moves around it, it remains identical unto itself and thinks that nothing can touch it. This classicism is its very nature. So much the



César, Mural Sculpture, 1955



Mary Martin, Reverse Side of architectural Model for  
"The Waterfall"



Raoul Ubac, The Calvary, 1958



Etienne Hajdu, Study for " Plane Combat ", 1948

worse if the tide of color submerges it: it will not stir. Those savages who encircle it with gestures and cries perhaps love it. They clutch it, they want to occupy it. They envy it its simplicity, its divine nakedness. Once again the enemy burns to be the lover. If they are so irritated, it is because calm exists; if they are ignoble, it is because nobility is desirable; if they are vulgar, it is because style seems to defy time.

At times painting signs a compromise, and then there are fine moments of wisdom. But that painting is no longer recognized, it is said that it has reached the end of its tether. Painting without passion is supposed to be a bloodless painting. Indeed! Little does it matter to me that it should be overwhelmed by the greater number, by what is *common* to the period. It is better, all things considered, that quality should be a rare thing, that truth should speak into the ear of a few. The exuberant may triumph: They have nothing to say to me.

In art, even as in geography, the era of the great discoveries is ended. It remains for us to construct with what we have, to reconstruct what has been bungled, to fill

in a few gaps, to consolidate the conquests. Being able to roam, being able to lose oneself—to come back to what I have said in another book—is then no longer running after adventure for the sake of adventure, it is being steadfast, it is persevering in one direction, it is plumbing the depths of the given.

But there is certainly as much adventure and risk in the protection of the known values, which we know to be fragile, as in the clean slate at every step—which is but a system like any other.

The conquistadors and the swashbucklers are no longer in season, we are now in the period of the builders, of the consolidators of foundations, things that demand no less spirit of commitment than external conquest. It happens that after returning from distant discoveries one perceives that the most beautiful lands are at home, within oneself, and that they are still to be cleared.

Abstract expressionism and tachism have brought nothing very new despite all the efforts of criticism and the dealers to convince us. Georges Mathieu is a sober decorator-calligrapher when one compares his work to the boldness of the Kandinsky of 1912-1914. Neither in America nor in France are the exaggerations of painting as yet paying propositions, I mean audacities. Nothing in all this is surprising, unless it be the more and more widespread spirit of imitation and the increasingly feeble ingredient of invention.

Boldness and adventure are where one does not expect them, where no one goes to look for them.

Since I have concerned myself with beauty I have seen many canons pass, and then re-pass after eclipses. We have heard of the beauty of disorder, of agitation, of fury, of the formless—but these were always beauties in reaction to something, we might say useful reactions to dead or stagnant beauties, it was never beauty. Beauty is something quite different from agitation, revolt. True beauty is a calm animation. But of what? There is no other answer than this: true beauty is the calm animation of an order.

An order that the artist finds in himself and that has nothing in common with conventions. An order that, for each man, raises problems in a different way, each man solving them in an autonomous style. For there is no problem that is soluble once and for all. Everything is in movement. All things move toward an end that we do not know.

The function of art is to contradict the world. To practical technology it responds by useless fantasy, to political confusion by contemplative repose, to universal waste

and disorder by universal order and restraint, to routine by invention, to sleep by the lyric outburst, to frenzy by style. The artist is first of all a gainsayer. He confronts his time and he opposes his work to it. Time flows and the work tends to arrest it, it wants to be contemplated. But Mr. So-and-So contemplates what resembles him: the banal everydayness of the newspapers. Some manage to break away from the noise of publicity that fills the world to listen to another music. These discover; these love; these receive the message of the gainsayers who edify another universe, who belong to a world that does not pass, at least not so fast. That universe is best expressed, I believe, in modern sculpture where measurelessness is impossible, in which exhibitionistic gaudiness has no place. It is content to exist, to be what it is, calmly to express the possible places of the spirit.

All modern art needs refreshment. But I believe that the sculptors, today, bring more youth than the painters, I mean those of the painters that one sees, to whom the great publicity is given; tragedians, secretors of panics or of lamentations. All this fashionable painting lacks air and light. One chokes in it.

Sculpture, as a whole, has remained unaffected by this decadent pessimism. As against a painting that sees itself, now wretched, now menacing and explosive, sculpture has kept intact, even in its boldest executions, the virtue of restraint and the poetic sense.

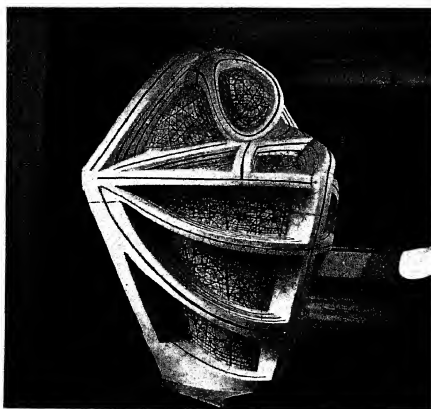
I believe that an architectonic sense and an element of (poetic) invention are necessary components of every work of art. It has seemed to me that these two elements are nowhere better unified, nowhere more felicitously combined, than in the sculpture of our time.

Decidedly we must begin to look at sculpture, at all sculpture—from Brancusi to Calder, from Lipchitz to Marini, from Arp to Lippold—and to breathe a little, have done with chain-revolutions, cease to be the convicts of the avant-garde at all costs, in short, attach the century to the succession of centuries.



## **Biographies**





Henri-Georges Adam, Engraving of Woman, 1948-1949

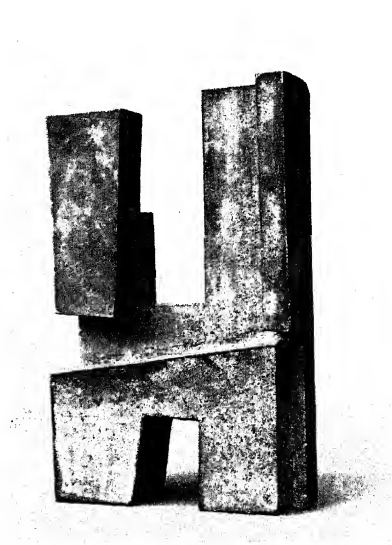
**Achiam, Israël.** Born, in 1916, in Bet-Gan, a small village of Galilee in Israel, of a family of peasants. Orphaned at the age of two, a very difficult childhood. Studied for three years at the National School of Agriculture. Member of a resistance organization fighting the English mandate authorities, he was several times arrested and spent a few years in prison and in an internment camp. It was here that, at the age of twenty-four, he began to sculpture. When liberated, he decided to give up his farm and devote himself to sculpture which, for him, is synonymous with carving directly in stone. He worked for several years in quarries in the company of stone-cutters. Paris in 1947; exhibited at the Drouin Gallery, on the Place Vendôme, the following year. Has since then regularly participated in the various Paris Salons (Jeune Sculpture, Art sacré, Salons de Mai, d'Automne, des Indépendants). Lives in Paris.

"Three essential influences can be distinguished in my sculptures and determine their expression, their character: love of stone in general, and especially basalt; the Bible and its legends; the archeological discoveries of the Middle East" (Achiam). Figures reduced to the simple organization of powerful volumes.

**Adam, Henri-Georges.** Born in Paris in 1904 of jeweler-goldsmith parents. Began as a draughtsman painter and engraver, taking up sculpture only in 1940. Exhibited at the Salon de la Libération (1944) a controversial *Recumbent Figure* that won him the encouragement of Picasso, who harbored him in his domain in Boisgeloup. Founding member of the Salon de Mai in which he regularly participates. Exhibition of his entire work (sculpture, engraving, tapestry) at the Galerie Maeght in 1949, then in 1955 at the Stedelijk Museum in Amsterdam. An abstract monumental sculpture erected before the port of Le Havre, on the open space before the Museum of this town. Participated in the Sao Paulo Biennial in 1953, in those of Liubliana and Tokyo in 1957. Lives in Ville-du-Bois in the department of Seine-et-Oise.

**Adam-Tessier, Maxime.** Born in Rouen in 1920. Began to sculpture in 1939. A pupil of Desplau, then of Laurens. Took part in the Salon d'Automne,

in the Salon des Tuileries, in the Salon de Mai and in La Jeune Sculpture, all in Paris. He has likewise contributed to exhibits in the United States, in Austria, and to the Biennials of Sao Paulo (1951) and of Antwerp (1955). One-man shows: Galerie Arc-en-Ciel, Paris 1947; Gimpel Fils Gallery, London 1948; Galerie Evrard, Lille 1953. Lives in Paris.



Robert Adams, Rectangular Form No. 3, 1955

**Adams, Robert.** Born in Northampton in 1917. Studied at the Art School in this city. Has taught since 1949 at the Central School of Art in London. Numerous one-man shows at Gimpel Fils, London, as well as at the Galerie Jeanne Bucher, Paris, and at the Passadoit Gallery, New York. Has participated in the Biennials of Sao Paulo (1950 and 1957), of Antwerp (1951 and 1953), of Venice (1952) and of Holland Park, London (1954-1957). Lives in Hampstead.

**Aeschbacher, Hans.** Born in Zürich in 1906. Practiced a number of manual trades. Began to sculpture in 1936. Developed, with exemplary slowness, a theme of admirably rhythmized abstract menhirs. A participant in the open-air exhibits of Swiss sculpture in Bienne, in 1954 and 1958. Commissions for the Swiss Government. Works in Zürich and at Six-Four-la-Plage, not far from Toulon. Bibl. Joray, *La Sculpture moderne en Suisse*, Neuchâtel 1955.

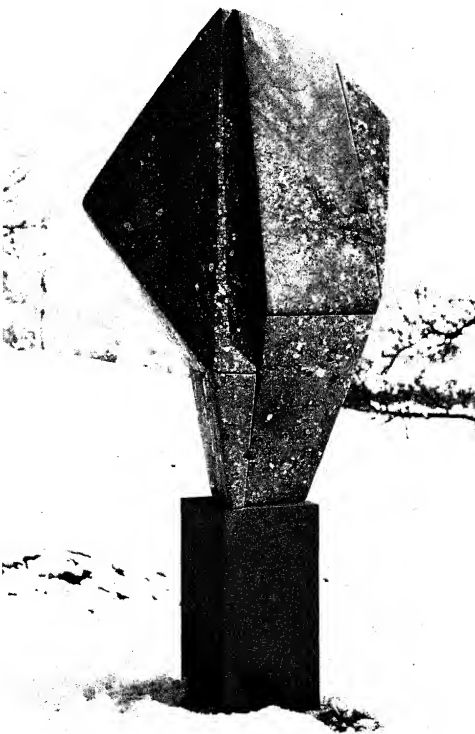
**Agam, Jacob Gipsein.** Born in Israel in 1928. Studies in Israel and in Paris. Painting. In 1952 he developed a system of reliefs with displaceable elements and paintings with facets to which the spectator can impart gyrating movements that transform the vision one has of them. Several private exhibits, in particular at the Galerie Craven, Paris, 1953, and at the Galerie Denise René, Paris 1956 and 1958. Lives in Paris.

**Althabe, Julian.** Born in Buenos Aires in 1911. Studies at the School of Decorative Arts and at the Advanced School of Fine Arts of that city. First one-man show in 1952. In the same year exhibited his *Abstract Bodies*. Takes part in various group expositions. Lives in Buenos Aires.

**Anderson, Jeremy.** Born in Palo Alto, California, in 1921. Studied at the California School of Fine Arts from 1946 to 1950. Taught at this same school in 1951, then at the University of California (1955-1956). Exhibited in San Francisco (Metart Gallery) in 1949, and in New York (Stable Gallery) in 1955. Lives in California.

**Andréou, Constantin.** Born in Sao Paulo in 1917, of Greek parents. At the age of seven left Brazil with his family for Athens. Difficult early life, high school studies interrupted by the necessity of earning his living. Nevertheless persisted in studying drawing, modeling, painting. In 1939, turned down by the jury of the Pan-Hellenic Salon. Came close to dying of starvation in 1941, during the famine in Athens. In 1942 the jury of the Pan-Hellenic Salon accepted the works previously turned down. He began to sell, to live by his profession. To Paris in 1945, thanks to a French Government scholar-

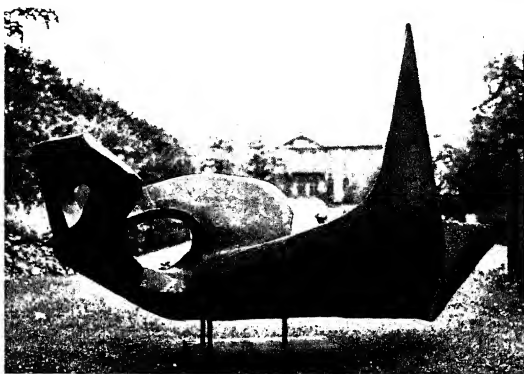
ship. "I had dreamt of this voyage since I was fifteen." He enrolled in the Ecole des Beaux-Arts, but never having attended an academy he could not adapt himself and worked alone. First solderings on brass in 1948. Exhibited, at the Salon d'Automne in 1951, a large *Maternity* in soldered



Hans Aeschbacher, Figure I, 1957

brass. In 1954, a trip to Brazil and one-man shows at the Museum of Modern Art of Sao Paulo and in Rio de Janeiro. In 1956 took part in the International Exhibition of Contemporary Sculpture at the Rodin Museum. Private exhibit in Brussels in 1958. Lives in Paris. Starting from naturalism, Andréou passed

lecture at the School of Decorative Arts of Ixelles and concluded his studies at the Higher Institute of Decorative Arts where he studied under the sculptor Oscar Jespers. Mobilized in 1940, he was sent to the South of France where the Belgian army was then attempting to regroup. Spent a few months



Constantin Andréou, Victory, 1952-1953

through the neo-classical style and seems to have found his own path in the very free interpretation of animals by means of strips of soldered brass that seem to bite or inhale space, as the fish aspires water.

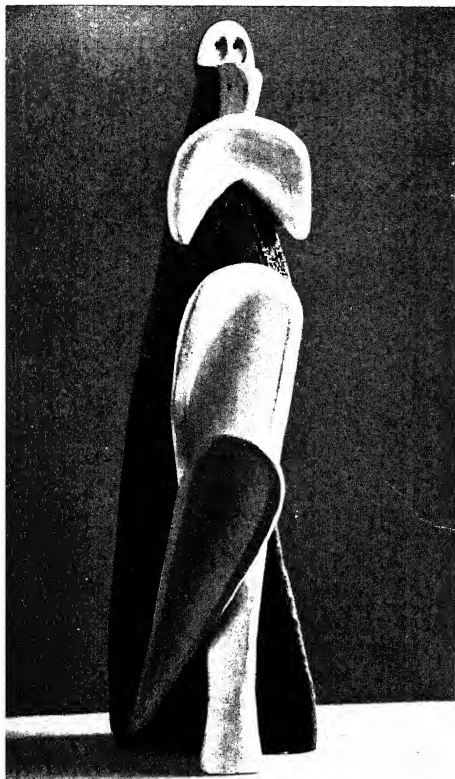
**Andriessen, Mari Silvester.** Born in Haarlem in 1897. Studies at the Academy of Fine Arts in Amsterdam, then at the Academy of Munich. Began with works of religious art. After the last war he made a number of monuments in commemoration of the Resistance (Enschedé, Amsterdam, Rotterdam, Haarlem), followed by other commemorative monuments. Travels in France, Germany, Italy, Greece, Spain, Denmark, South America. Lives in Haarlem.

**Anthoons, Willy.** Born in 1911 in Malines, Belgium. Studies at the Ecole Saint-Luc, then at the Academy of Fine Arts of Brussels where he was enrolled for five years. Attended courses in archi-

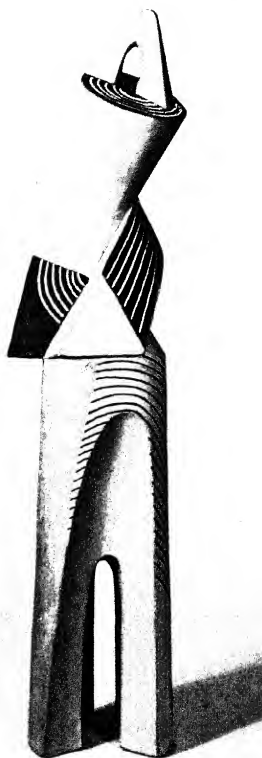


Willy Anthoons

in a village in the Ardèche drawing, painting, sculpturing. Returned to Belgium spiritually transformed and has since participated in all the young movements in his country. Founding member, in 1954, of the "Jeune Peinture Belge" group, in which he is the only sculptor. Visited Germany, Switzerland, France, England, Holland, the Scandinavian countries, and later Italy and Spain. Settled in Paris in 1948. Numerous one-man shows in this city and in Belgium, in particular at the Ariël, Colette Allendy and Simon Heller galleries in Paris, at the Palace of Fine Arts in Brussels, and at the A.P.I.A.W. in Liège. Took part in the Biennials of Antwerp (1952) and of Sao Paulo (1953), as well as in the great art Salons of Paris (Jeune Sculpture, Salon de Mai, Réalités Nouvelles, Salon de la Sculpture abstraite). Anthoons' work, sensitively balanced, at times delicate, is suffused with spirituality. It aims to bring us a message, to lift us above



Alexander Archipenko, "Dual", 1955



Alexander Archipenko, Architectural Figure, 1957

ourselves, but in doing this it is never declamatory, preferring the murmur, the intimate whisper. Bibl. Seuphor, *Anthoons, de Sikkell*, Antwerp 1954.

**Anton, Victor.** Born in 1909 in Sussex, England. Sculptor and journalist. Has taken part in exhibits in London and in a travelling Exhibition of English Art in the United States in 1958. Lives in Essex.

**Arbus, André.** Born in Toulouse in 1903. School of Fine Arts of his native city. Above all a decorator. Has executed numerous works for the French Government. A Professor at the Paris School of Decorative Arts. Often participates in sculpture exhibitions in France and abroad. Has made numerous portraits, busts and torsos. Lives in Paris.

**Archipenko, Alexander.** Born in 1887 in Kiev, Ukraine. Studied painting and sculpture in the Kiev Art School. In Moscow in 1906. Here participated in several exhibitions. In Paris in 1908. Attended the Ecole des Beaux-Arts of that city for some time, studied in the museums and took part in exhibits. First one-man shows in Hagen and in Berlin in 1910. The same year he opened his art school in Paris. Introduction into sculpture of new aesthetic elements. The idea of the concave came to him, as well as that of transparent materials. Took part in the chief exhibitions of cubism as well as in the Salon de la Section d'Or in 1912. Likewise participated in the Armory Show of New York in 1913. In 1919 accompanied his works in a great tour of exhibitions throughout Europe. In Berlin from 1921 to 1923. He here opened an art school. Moved to the United States in 1923. Opened an art school in New York. In 1924 invented a kind of painting sculpture that he dubbed "archipainting." Became an American citizen in 1928. Numerous private exhibits in the United States. Taught at the University of Washington in 1935-1936. Lived in California, then in Chicago where he had a part in the new Bauhaus founded by Moholy-Nagy in 1937. In 1939 returned to New York and again opened his school of sculpture. It is still running today (1958) and is considered one of the best in the United States. In 1948 he exhibited his first transparent sculptures with inside lighting, carrying out the idea of a "modelling of light." Taught at the University of Kansas City in 1950. Lives in New York. "It should be noted first of all that despite the varied character of my work, there is no intellectual or dogmatic rule underlying my art. Its basis is purely spiritual and it flows from the universal law of creation that we perceive in experience. This law obliges me to explore the unknown and to invent the means of capturing it in new forms" (Archipenko).  
 Bibl. *Archipenko Album*, Kiepenheuer, Potsdam 1921; Raynal, *Archipenko*, Valori Plastici, Rome 1923; Hildebrand, *Alexander Archipenko*, Berlin 1923; *Archipenko 110 th Exhibition*, New York 1954.

**Arden Quin, Carmelo.** Born in Rivera, Uruguay, in 1913. In Buenos Aires in 1938. In 1944 published the review *Arturo* that marked the beginning of

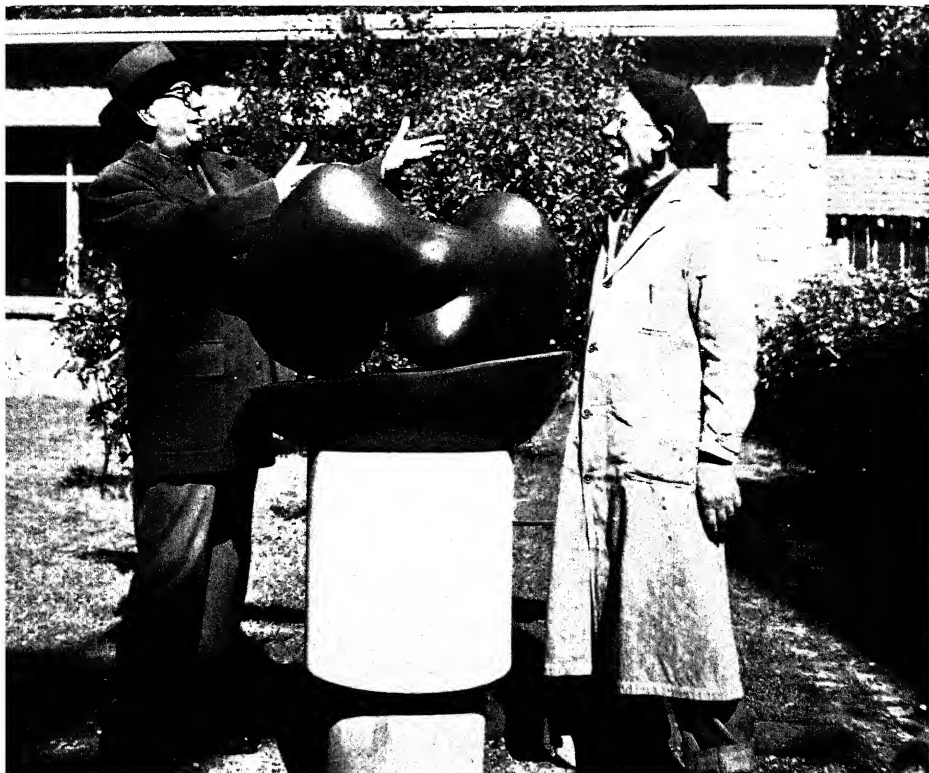


Kenneth Armitage

modern art in Argentina. Co-founder, in 1946, of the *Arte Madi*. Has lived in Paris since 1948. Has executed sculptures and mobile reliefs, as well as articulated paintings, in Argentina and Paris.

**Armitage, Kenneth.** Born in Leeds in 1916. Studied at the College of Art in his native town, then at the Slade Art School of London. Served in the army from 1939 to 1946. Taught sculpture at the Bath Academy of Art, Corsham, in 1947. First private exhibition at Gimpel Fils, in London, in 1952. Has participated in open-air sculpture salons in Paris, Antwerp, Varese, London, Sonsbeek, Sydney. Took part in the "New Decade" exhibition in 1955 at the Museum of Modern Art in New York. Several private exhibits in New York, Bertha Shaefer Gallery and Rosenberg Gallery. Lives in Corsham, in Wiltshire.  
 Bibl. *The New Decade*. Museum of Modern Art, New York 1955.

**Arnold, Anne.** Born in Melrose, Massachusetts, in 1925. Student at the Art Students' League 1949-1954. Has taken part in numerous group shows in New York. Very free interpretation of animals in wood and bronze. Lives in New York.



Jean Arp and his Assistant Dante Pisanelli, June 1957

**Arp, Jean (or Hans).** Born in Strasburg in 1887. First stay in Paris in 1904. First poems published the same year by René Schickelé in his review *Das Neue Magazin*. From 1905 to 1907 frequented the Weimar School of Art. In 1908 he was again in Paris and worked at the Académie Julian. In 1909 he was in Weggis in Switzerland, where he met several painters with whom he founded the *Moderne Bund*, in 1911. He participated in the

second exhibition of the *Blaue Reiter* in Munich, in 1912, met Kandinsky and Delaunay. In 1913 he was in Berlin, contributed to the review *Der Sturm* and took part in the first Herbstsalon organized by Walden, the director of the *Sturm*. Met Max Ernst in Cologne, in 1914, then went to Paris where he met Picasso, Max Jacob, Apollinaire, Cravan and Modigliani. The latter made a portrait of him that is widely known. In Zürich in 1915. This same

year showed collages, paintings, abstract tapestries at the Galerie Tanner. At this time made the acquaintance of Sophie Taeuber whom he was to marry a few years later and together with her composed abstract tapestries and collages. From 1916 to 1919 he took a very active part in the Dada movement in Zürich. First reliefs in polychromed woods in 1917. Wrote *Die Wolkenpumpe*. Then he took part in the Dadaist demonstrations in Cologne (1919-1920) with Max Ernst and Baargeld. In 1921 he was with several Dadaists in Tarrenz, in the Tyrol. In 1923 he was in Hanover at Kurt Schwitters' and contributed to *Merz (7 Arpaden)*. Published *Der Pyramidenrock*. In 1925, together with El Lissitzky, he published *Les Ismes de l'Art*, a kind of anthology of all the avant-garde movements. In 1926 he settled in Meudon, near Paris. Became acquainted with Mondrian and Seuphor. Later took part in the surrealist demonstrations led by Breton, while with Sophie Taeuber and van Doesburg he executed the remarkable decorations of the Aubette of Strasbourg, which no longer exist. First *papiers déchirés* in 1930 and participation in *Cercle et Carré* (a group and a review founded by Seuphor and Torrès-García). Meanwhile he executed many abstract reliefs generally painted white. A memorable exhibit of these works was held at the Galerie Goemans, on the rue de Seine, in 1929. His first sculptures in the round belong to 1931. He subsequently took part in all the great exhibits of modern art, meanwhile continuing to write poems in German and in French. A refugee in Grasse in 1940, then in Zürich, where his wife, Sophie Taeuber, met death accidentally, in 1943. He published *Le Siège de l'Air*, a collection of his poems in French. Visited the United States in 1949 and published *On my Way* in New York. Contributed the same year to Seuphor's book, *L'Art abstrait, ses origines, ses premiers maîtres*. Another trip to America in 1950, followed by a visit to Greece. Exhibited in the Galerie Maeght in Paris and in the Sidney Janis Gallery in New York. In 1953 he executed a monumental sculpture, *Berger de nuage* (Cloud Shepherd) for the University Center of Caracas. Several collections of poems and essays appeared in Germany in 1954 and 1955. A traveling Arp-Sophie Taeuber show toured Germany. A second trip to Greece. An important Arp-Schwitters show in Berne in 1956. A large bronze relief for



Jean Arp by Amedeo Modigliani, 1914

Unesco, in Paris. An exhibit in Vienna, at the St. Stephan Gallery, and in Cologne, at the Der Spiegel Gallery, with Sophie Taeuber and Seuphor. A retrospective of his work at the Museum of Modern Art of New York, and a third visit to the United States, in 1958. Lives in Meudon and in Basel. Bibl. Seuphor, *Mission spirituelle de l'art, à propos de l'œuvre de Sophie Taeuber-Arp et de Jean Arp*, Berggruen, Paris 1954; Seuphor in *Dictionnaire de la peinture moderne*, Hazan, Paris 1954; Giedion-Welcker, *Jean Arp*, Abrams, New York 1957; Seuphor, *Arcadie d'Arp*, Coll. Prisme, Paris 1957; Seuphor, "Jean Arp", *L'Œil* No. 28, Paris 1957; Buffet-Picabia, *Aires abstraites*, Geneva 1957; Arp, the Museum of Modern Art, New York 1958; Cathelin, Arp, *Musée de Poche*, Paris 1959.

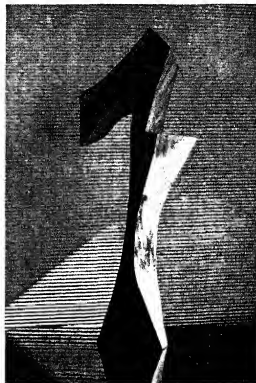


**Auricoste, Emmanuel.** Born in Paris in 1908. A pupil of Bourdelle and of Despiau. A realist-expressionist. Was a professor at the Ecole Supérieure des Arts Décoratifs. The French State commissioned him to execute several important works. Makes medals, bas-reliefs, portraits characterized by sensitive modeling. Private show in Paris in 1954. Has taken part in the Salon de Mai, the Salon

**Azpiazu, José Ramon.** Born in Soto-Irúz (Santander) in 1927. Received an architect's diploma in 1954. Studied modeling, direct cutting and composition at the School of Art of Madrid under Angel Ferrant. Has exhibited in the principal towns of Spain. Travels in France, Italy, Switzerland, Germany, Scandinavian countries. Lives in Madrid.



Joannis Avramidis, 1956



José Ramon Azpiazu, Wood, 1957

de la Jeune Sculpture (1949) and in group exhibits abroad. Professor at the Grande Chaumière Academy, Paris, and at the Ecole des Beaux-Arts of Orleans.

**Avramidis, Joannis.** Born in Batum, Russia, in 1922. Studied at the Academy of Fine Arts of Vienna. Exhibited in Rome in 1955 and took part in the Venice Biennial the following year. Participated in exhibits in Vienna and elsewhere. One of the most individual sculptors of Austria. Figures in the form of intertwined sausages (1953), elongated abstract figures (1955), figures in the form of twin pillars (1956). Lives in Vienna.

**Badii, Libero.** Born in 1916 in Italy. Studied at the School of Fine Arts of Buenos Aires. Has traveled over the continents of Europe and America. Has exhibited his works in the galleries of Buenos Aires, San Pablo, Venice. Lives in Buenos Aires.

**Baenninger, Otto-Charles.** Born in Zurich in 1897. Apprenticeship as a sculptor from 1914 to 1918. From 1920 to 1921 he worked at the Grande Chaumière Academy, then in Bourdelle's studio (1921-1931). Until 1939 divided his time between Paris and Zurich. Subsequently settled in Zürich. Has taken part in numerous shows, in particular the Biennial of Venice (1941), the Arnhem open-air

exhibition (1952, 1955 and 1958). Antwerp 1957. Bibl. Cingria, *Otto-Charles Baenninger*, Zurich 1949.

**Bakić, Vojin.** Born in Bjelovar, Yugoslavia, in 1915. Zagreb Academy of Fine Arts. Took part in the Biennial of Venice in 1956 and has shown in many exhibitions in Yugoslavia and abroad. Lives in Zagreb.  
Bibl. Prelog, *Bakić*, Zagreb 1958.

**Bakis, Juozas.** Born in Lithuania in 1922. Studied at the School of Arts and Crafts of Freiburg im Breisgau (Germany). In 1948-1949 a professor of ceramics at the same school. Took part in several exhibitions in Germany. Emigrated to Canada in 1949. Has exhibited in Chicago and Toronto. One-man show in Paris (Galerie Chardin) in 1957. Lives in Canada.

**Barlach, Ernst.** Born in Wedel, Germany, in 1870, died in Rostock in 1938. Studied in Hamburg and Dresden, then at the Académie Julian, Paris. Travel to Russia (1906) and Florence (1909). Settled in Güstrow in 1910. Member of the Academy of Fine Arts of Berlin since 1919. His work was considered "degenerate art" under the Hitler dictatorship and 381 of his works were seized and withdrawn from the museums.  
Bibl. Carls, *Ernst Barlach*, Berlin 1951; Trier, *Moderne Plastik*, Frankfurt on the Main, 1955; *German Art of the Twentieth Century*, The Museum of Modern Art, New York 1957.

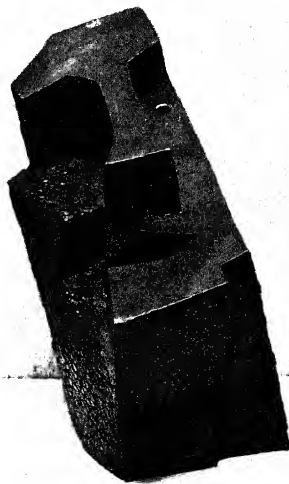
**Baum, Otto.** Born in Leonberg, Germany, in 1900. Son of a farmer. First a mechanic, then a sailor. Student at the Academy of Stuttgart in 1924-1925 and from 1930 to 1933. Has taught sculpture at the same Academy since 1946. His works banned as "degenerate art" under the Hitler dictatorship. Lives in Stuttgart.

**Beaudin, André.** Born in Mennecy, Seine-et-Oise, in 1895. Studied at the Ecole des Arts Décoratifs of Paris (1911-1915). His work as a painter can be characterized as a continuation of cubism, which he simplifies and treats in light colors and dominant lines. His work as a sculptor shows the same search for extreme simplicity and playful orderliness.

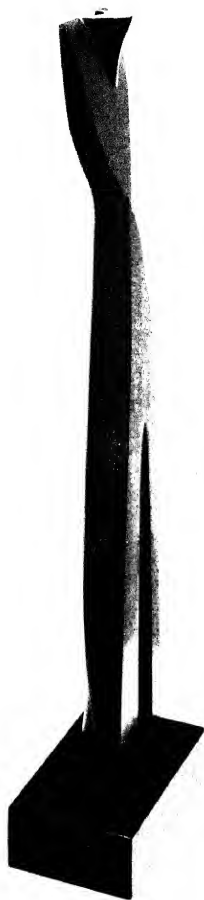
Exhibits at the Galerie Louise Leiris, Paris. Lives in Paris.

**Bekman, Hubert.** Born in Voorburg, a suburb of the Hague, in 1896. Studied at the Hague Academy. Self-taught as a sculptor. His work essentially abstract since the last war. Works mostly in wood. Has taken part in numerous exhibitions in Holland and other countries. Lives in the Hague.

**Belling, Rudolf.** Born in Berlin in 1886. Participated in numerous exhibitions in his native city and executed public works. First an expressionist, later a constructivist after having undergone Archipenko's influence. Left Germany when Hitler came to power (1933) and became a professor in Istanbul. He then reverted to a more conventional art.



André Beaudin, Bust of Paul Eluard, 1947



Etienne Béothy, *The Ascete*, 1931

**Béothy, Etienne.** Born in Heves, Hungary in 1897. Advanced School of Architecture of Budapest. Contacts, in 1919, with Moholy-Nagy and the *Ma* avant-garde group. In 1920 turned away from architecture and enrolled in the Ecole des Beaux-Arts for sculpture. Continued these studies till 1924. Travels to Vienna, Munich, Nurnberg, Strasburg, Paris (Chartres) and Italy. Settled in Paris in 1925. First private exhibit at the *Sacre du Printemps*, Paris 1928. Subsequently participated in numerous group showings and in Salons. From 1931 to 1939 he belonged to the Galerie Léonce Rosenberg group (*Effort moderne*). Founding member, then vice-president of the "Abstraction-Creation" group (1932-1936). Organized an exposition of abstract French and Hungarian art in Budapest in 1938. The following year published a mathematical theory as a basis for the fine arts under the title *La Série d'Or*. Founding member of the Salon des Réalités Nouvelles in 1946, then vice-president of this Salon. One-man shows at the Galerie Denise René in 1947 and at the Galerie Maeght in 1948. Participated in 1950 and 1955 in the Open-Air Sculpture Salon in Antwerp. Co-founder of the "Espace" group in 1951. Lives in Paris.

Bibl. *Derrière le Miroir*, No. 10, Paris 1948; Seuphor, *L'Art abstrait, ses origines, ses premiers maîtres*, Paris 1949; *Témoignages pour l'Art abstrait*, Paris 1952; Seuphor, *Béothy*, Coll. *Prismes*, Paris 1956.

**Bertoia, Harry.** Born in San Lorenzo, Italy, in 1915. To the United States at the age of fifteen. Acquired American citizenship. Studied at the School of Detroit and became an instructor in metal work at the Cranbrook Academy. Lived for a long time in California. In 1950 settled in Pennsylvania where Hans Knoll put a workshop at his disposal in the village of Barto. Did research for a project to link the various branches of the plastic arts. In 1951 completed numerous free metal sculptures and at the same time created a new process for the manufacture of metal and wire chairs that proved very successful. Executed metal mural decorations that move freely in space. One of these, in a New York bank, is seventy feet long and fifteen feet high. Participates in technical and art exhibits in the United States and Europe. Technical advisor for the Knoll Corporation. Lives in Pennsylvania.



Ana Beslić, Torso I, 1954

**Bertoni, Wander.** Born in Codisotto, Italy, in 1925. Went to Vienna in 1943, attended the Academy of Fine Arts of that city, where he has since continued to live. He is a member of several Austrian art societies and is closely associated with the country's artistic life. Has taken part in group exhibits in Paris, Prague, Rome, Stockholm, Turin, Venice (1950 Biennial), Zürich. Several one-man shows in Austria. Lives in Vienna.

**Beslić, Ana.** Born in Bajmok, Yugoslavia, in 1912. Academy of Fine Arts, Belgrade. From 1950 to 1955, worked in the studio of the sculptress Tonia Rosandich, then independently. Travels for advanced study in Italy, Greece, France. Has exhibited in the main cities of Yugoslavia, as well as in Alexandria and Milan. Lives in Belgrade.

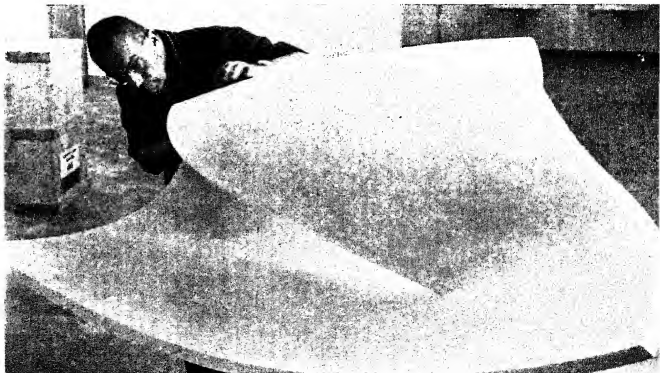
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**Biedermann, Charles.** Born in Cleveland, Ohio, in 1906. Studied at the Art Institute of Chicago. First a painter of *fauvist* tendency. Gradually evolved toward abstraction and after 1938 undertook to apply geometric abstraction to relief. Great admirer of Mondrian, published in 1948 a monumental book, *Art as the Evolution of Visual Knowledge*, a sprawling book rich in quotations in which he breaks lances in favor of neo-plasticism. Lives in Red Wing, Minnesota.

**Bilger, Maria.** Born in Radstadt, near Salzburg, in 1912. Youth in Dalmatia. Studied painting and ceramics at the School of Arts and Crafts in Graz. In Vienna since 1938. Has participated in numerous exhibitions in the large cities of Europe.

**Bill, Max.** Born in Winterthur in 1908. Studied at the School of Applied Art in Zürich and at the Dessau Bauhaus. Established as an architect in Zürich since 1930. A member of the "Abstraction-Creation" group of Paris (1932-1936). Has published numerous essays on architecture, as well as on Kandinsky and Mondrian. In 1953-1954 built the Hochschule für Gestaltung in Ulm, an institution that tends to carry on the traditions of the former Bauhaus. Appointed rector of this School, he resigned the following year. A severe theoretician,

Max Bill working on the "Triangular Surface in Space", 1956



completely devoid of humor, Bill has achieved an important work based on numerical reasoning. He has exerted a deep influence in Italy and in South America. His activity likewise extends to practical techniques. Lives in Zürich.

Bibl. Maldonado, *Max Bill*, Buenos Aires 1955; Giedion-Welcker, *Contemporary Sculpture*, New York 1955.

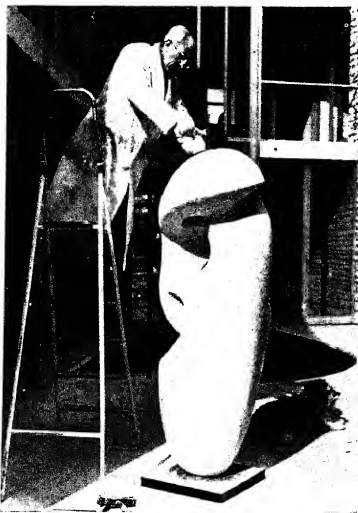
**Blasco Ferrer**, Eleuterio. Born in Foz-Calanda, Spain, in 1907, of a family of potters. Rebelled against and fled the family atmosphere and practiced a variety of trades to earn a living. After many vicissitudes, was able to attend courses at the School of Fine Arts of Barcelona, but soon found himself in conflict with his teachers. Exiled himself

to France at the time of the Spanish civil war (1938). Numerous shows in Paris of his ingenious works in iron, at times very romantic in inspiration. A certain overburdening of detail relates his work to that of Gargallo. Lives in Paris.

**Blaszko**, Martin. Born in Berlin in 1920, of Polish parents. In Poland from 1933 to 1939. Emigrated to Argentina after having spent a few months in Paris. Studied sculpture in Buenos Aires. Co-founder of the Madi Movement. Has taken part in numerous exhibitions in Argentina as well as abroad (London and Paris). Lives in Buenos Aires.

**Bloc**, André. Born in Algiers in 1896. In Paris since the age of two. Scientific studies. Engineer of arts and manufactures. Founder and director of the reviews *Art d'Aujourd'hui*, *Architecture d'Aujourd'hui* and *Aujourd'hui*. President-founder of the "Space" group (1951). Numerous travels in the countries of Europe, in South America and North Africa. Self-taught as a sculptor and painter. First sculptures executed in Blois, in the south of France, during the last war. Influenced by Laurens. First abstract sculpture in the form of a monumental *Signal* temporarily erected on a public square in Paris (1949). Has participated in the Salon des Réalités Nouvelles and in numerous group exhibitions in the principal European cities. One-man shows at the Galerie Apollo, Brussels, 1952, at the Galerie Denise René, Paris 1953 and 1958, at the Galleria Del Fiore, Milan 1954 and at the A.P.I.A.W., Liège 1955. Works actively at the project of an integration of the plastic arts in architecture and displays great activity as organizer of exhibitions and moving spirit of pioneer art publications. Lives in Meudon, near Paris. "The word sculpture continues to be used to designate a great diversity of works of abstract art. For the necessary comparisons, it would be better to use a new expression like, for example, the *art of filling space*. This art ranges from city planning to individual works, the problems often being very similar, only the scale, as well as the material conditions, being different" (André Bloc).

Bibl. Guéguen, *André Bloc*, Boulogne, Seine, 1954; *Témoignages pour la sculpture abstraite*, Boulogne, Seine, 1956.



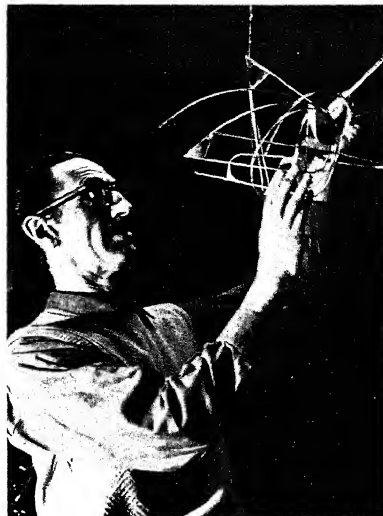
André Bloc

**Boadella, Francisco.** Born in Barcelona in 1927. Took up sculpture about 1943 and worked in several studios of his native town (in particular with Manolo). Participated in exhibitions in Spain. Came to Paris on a scholarship from the Institut Français. Took part in the Salon de la Jeune Sculpture and a number of other art events. Lives in Paris.

**Boccioni, Umberto.** Born in Reggio, Italy, in 1882, died in an accident in Sorte (Verona), in 1916. Technical studies in Catania. In Rome from 1898 to 1902. Influenced by the *pointillisme* of Balla with whom he became friendly. Travels to Paris (1902), to Saint Petersburg (1903), to Padua and Venice (1906). Settled in Milan in 1908 and, the following year, met Marinetti who won him over to futurist ideas. In 1910 he signed, with Balla, Carrà, Russolo and Severini, the famous Manifesto of Futurist Painters, and in 1912 drafted his Technical Manifesto of Futurist Sculpture. In the same year, exhibited his first spatial works in Italy and, the following year, in Paris (Galerie La Boétie). The uproar on the inaugural evening was such that one of the sculptures was smashed to pieces. The same exhibit was given next in Rome for the inauguration of the permanent futurist gallery, via del Tritone. A violent interventionist, as were also Marinetti and the other futurists, he enlisted in the army as soon as Italy entered the war (1915). The following year he was killed falling from a horse in the course of a military exercise. Boccioni remains the only sculptor of the futurist movement. His very brief career sufficed to make him one of the most original characters of the sculpture of this century.

Bibl. *Boccioni, Opera Completa*, prepared and prefaced by F. T. Marinetti, Foligno, Italy, 1927; Argan, *Umberto Boccioni*, Rome 1953; Carrieri, *Pittura e Scultura d'Avanguardia in Italia*, Milan 1950; *Scultura italiana del XX° Secolo*, Rome 1957.

**Bodmer, Walter.** Born in Basel in 1902. Studied painting at the School of Arts and Crafts of Basel. Travels in France and Spain (1928). Tackled the problems of abstract art in 1933, first in painting, then in spatial constructions in wire. Has taught drawing since 1939 at the Basel School of Arts and Crafts. Has taken part in numerous shows in Switzerland and abroad. Itinerant show of his



Walter Bodmer

work in Germany after the last war. Lives in Basel. Bibl. Moeschlin, *Walter Bodmer*, Basel 1952; Giedion-Welcker, *Contemporary Sculpture*, New York 1955; Joray, *La Sculpture moderne en Suisse*, Neuchâtel 1955.

**Boileau, Martine.** Born in Neuilly, near Paris, in 1923. In New York in 1940. Worked in a school of architecture for two years. Took up sculpture and attended courses at the Art Students' League with Zorach. Returning to France, she attended Kretz's and Zadkine's course at the Académie de la Grande Chaumière, in Paris. Participated in the Salon de la Jeune Sculpture and the Salon de Mai in Paris, as well as in Holland in the Keukenhof and Arnhem exhibits (1958). Lives in Paris.



Bourdelle, Self-Portrait, 1925

**Boisecq, Simone.** Born in Algiers in 1922. University studies in her native town. An editor for the Agence France-Presse. In Paris in 1945. Travel to London. Aesthetic studies at the Sorbonne for two years while continuing her activities as a journalist. Married the sculptor Karl-Jean Longuet in 1949 and then devoted herself to sculpture. Inspiration derived from tropical flora and Mexican art. One-man exhibits in Paris: Galerie Mai 1952, Galerie Jeanne Bucher 1954. Took part in the Salon de la Jeune Sculpture as well as the open-air Biennial of Antwerp (1955). Lives in Paris.

**Bourdelle, Antoine.** Born in Montauban in 1861, died in Le Vésinet in 1929. First sculpture studies in Toulouse, then at the Ecole des Beaux-Arts in Paris (his masters were first Falguière, then Dalou, a disciple of Carpeaux). A long collaboration with Rodin. The influence of the Greeks gradually pushed that of Rodin into the background. Sought to express movement rather than the capture of light. Lecture on Rodin in Prague in 1909. Sub-

sequently taught in his studio until his death and exerted a very great influence on the young. Decorated the Théâtre des Champs-Élysées in 1912, striving to integrate sculpture into architecture. In Buenos Aires executed the *Monument to Alvear*, in Paris the *Mickiewicz Monument*, in Montceaux-Mines a *Monument to the Miners*. The details of these works show a pronounced symbolist inspiration but one that never departs from a very special plastic lyricism that is Bourdelle's very style. In his great works the movement and expressiveness of the details detract from the monumentality. His minor works have a plastic sensitivity enriched by the spirit. An essential part of his work is kept in the Bourdelle Museum, in the street that bears his name, in Paris. Bibl. Fosca, *Bourdelle*, N.R.F., Paris 1928; Fontinas, *Bourdelle*, Rieder, Paris 1930; Bourdelle, *La matière et l'esprit dans l'art*, Presses littéraires de France, Paris 1952; Descargues, *Bourdelle*, Paris 1954; Bourdelle, *Écrits sur l'art et sur la vie*, Plon, Paris 1955; Auricoste, *Bourdelle*, Braun, Paris 1955.



Louise Bourgeois, A Corner of her Studio, 1950

**Bourek, Zlatko.** Born in Slavonska Pozega, Yugoslavia, in 1929. Academy of decorative arts in Zagreb. Took part in the Triennial of that city in 1955 and in that of Milan in 1957. Lives in Zagreb.

**Bourgeois, Louise.** Born in Paris in 1911. Lycée Fénélon, baccalaureate, Sorbonne. Studied at the Académie Ranson (Bissière) 1935-1936, then at Fernand Léger's Academy. Travels to Scandinavia and England. Has lived in New York since 1938. Here married art historian Robert Goldwater. Studied at the Art Students' League. In 1947 published a remarkable collection of engravings and poems, *He Disappeared into Complete Silence*, of which the illustrations prefigure the elongated sculptures that she was to execute later. Since 1950 has sojourned in France every two years. Travels to Holland, Italy and Canada. Numerous exhibits in New York (Art of this Century, Curt Valentin Gallery, Egan Gallery, Peridot Gallery, Stable Gallery). Has taken part in shows in the principal museums of the United States. Her work, stripped of all superfluity, marked by a secret poetry, full of subtle reservations, can be said to have exerted a certain influence in America.

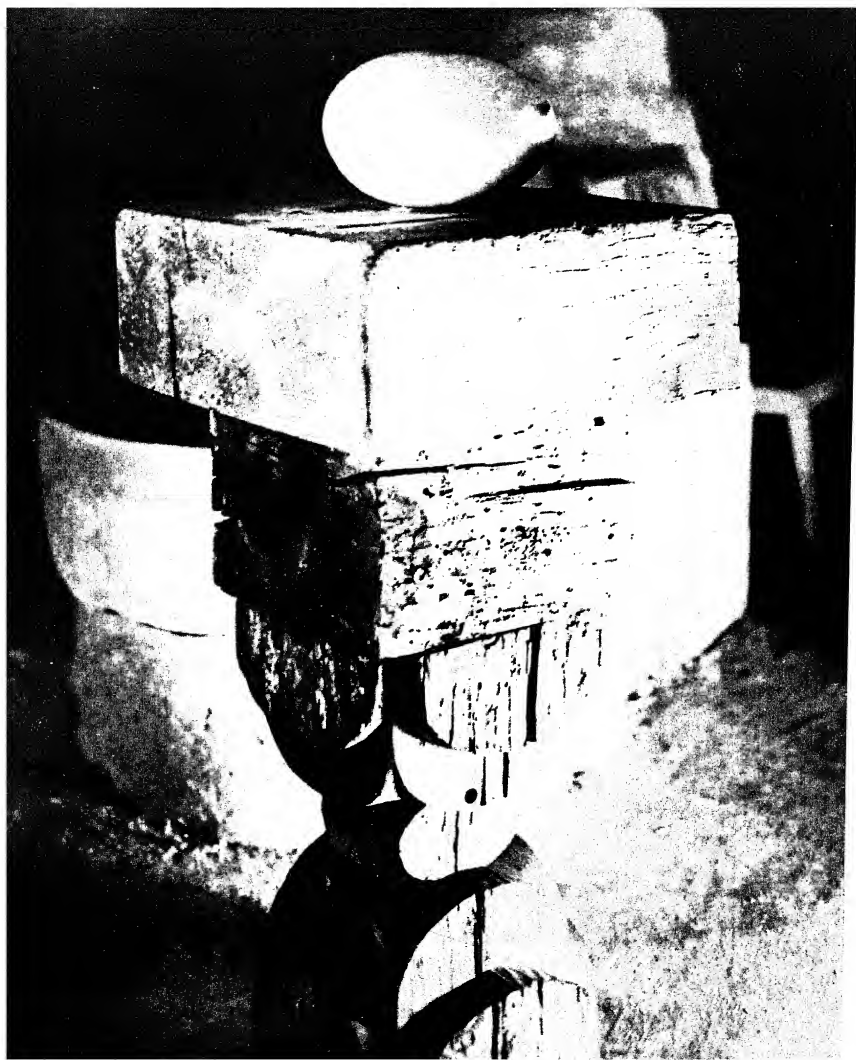
**Brancusi, Constantin.** Born in Pestisani, Rumania, in 1876, died in Paris in 1957. Began as a carpenter's apprentice. A scholarship enabled him to go to Bucarest where he worked at the Academy of Fine Arts from 1898 to 1902. Betook himself to Munich on foot and from there to Paris, earning his livelihood with difficulty as he went. Once in Paris (1904) he enrolled at the Académie des Beaux-Arts where he worked for two years in Antonin Mercié's studio. In 1906 he took part in a show at the Musée du Luxembourg. His offering was noticed by Rodin who proposed that he work in his studio. Brancusi refused, for "nothing grows in the shade of giant trees," as he was to say later. However, it was on Rodin's advice that he left the Academy. In 1908 he abandoned naturalism in sculpturing the *Kiss*. Henceforth he was to follow his own path, which could be likened to none other, which could be identified with no movement or art group marking the century, and that was pure spirituality. The number of themes that he developed was limited. He spent long years perfecting



Constantin Brancusi in 1946

a form, ceaselessly redoing it with very slight variations. Being very poor, he earned his living for a time as a café waiter, then as a cantor in the Rumanian church on Rue Jean de Beaulvais. He formed a friendship with Modigliani, Erik Satie, Henri Rousseau, Henri-Pierre Roché, Marcel Duchamp. In 1913 he took part in the Armory Show in New York, with five sculptures. The following year Sieglitz, in the same city, offered him a one man show that included eight works. In 1920, the *Princess X* created a tremendous scandal at the Salon des Indépendants and the work had to be withdrawn. In February 1926, Brancusi exhibited in New York at Wildenstein's, and in November of the same year at Brummer's. He traveled to New York on this occasion. The American customs officials did not recognize the *Bird in Flight* as a work

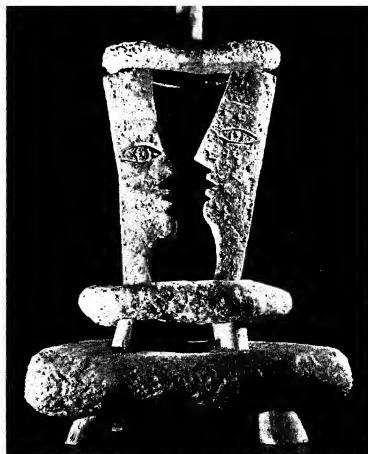




of art and imposed a 40% duty on the indicated value (the work being sold at 600 dollars, the purchaser had to pay \$ 240.00 duty to the American customs). Brancusi filed a suit against the U.S. Customs, which he won after a two-year contest. In 1937 he went to India to visit the maharajah of Indore who bought from him three versions of the *Bird* and suggested to him the creation of a temple for one person. The prince's illness delayed its execution, which political events later made impossible. The same year found him in Rumania where he produced various monuments (an *Endless Column* 33 meters tall, the *Gate of the Kiss*, seats in a park) in Turgu-Jiu, a town close to his native village. In 1954 he participated in the exhibit "Seven Pioneers of Modern Sculpture," in Yverdon (Switzerland). A Retrospective of his work at the Solomon R. Guggenheim Museum in New York in 1955-1956. Brancusi was naturalized French a few weeks before his death, in order to be able to bequeath his studio in the Impasse Ronsin and all that it contains to the State. This place, long famous and justly celebrated, under the terms of Brancusi's will, is to be made into a museum.

Bibl. Barr, *Cubism and Abstract Art*, Museum of Modern Art, New York 1936; *Collection of the Société Anonyme*, New Haven, Conn. 1951; Lewis, *Brancusi*, Tiranti, London 1957; Gledion-Welcker, *Contemporary Sculpture*, New York 1955; Roché, "Souvenirs sur Brancusi," *L'Œil* No. 29, Paris 1957; Seuphor, *L'Art abstrait, ses origines, ses premiers maîtres*, Maeght, Paris 1949; Roché and Seuphor, *Sept Pionniers de la Sculpture moderne*, Yverdon, 1954; Zervos, "Constantin Brancusi," *Cahiers d'Art*, Paris 1957; Guéguen, "Méditation sur l'œuvre brancusienne," *Aujourd'hui* No. 12, Paris 1957.

**Braque, Georges.** Born in Argenteuil, near Paris, in 1882. Son of a house-painter. School of Fine Arts of Le Havre, then Paris. A *fauve* painter and one of the chief representatives of cubism. Long friendship with Picasso. Severely wounded in the war in 1916. Executed his first sculpture, *Woman Standing*, in 1920. Numerous sculptures and outline reliefs from 1939. In 1947 published the famous *Cahier de Georges Braque* (Galerie Maeght). Lives in Paris and in Varengeville, Normandy. Bibl. Fumet, *Sculptures de Braque*, Paris 1951.



Georges Braque, Hymen, 1939

**Breetvelt, Adolf.** Born in Delft in 1892. Academy of The Hague. Self-taught as a sculptor. Abstract works in wood and iron. A long sojourn in Indonesia. Travels to Japan, China, Indochina, Egypt, Greece, Italy. Member of various modern art groups in Holland. Lives in Amsterdam.

**Brignoni, Serge.** Born in Chiasso, Tessin, 1903. In Paris from 1924 until 1940. Surrealistic works, 1930-1935. Painter and sculptor. Lives in Berne.

**Buchholz, Erich.** Born in Bromberg, Germany, in 1891. Very difficult early life. Was first a teacher. Later studied painting in Munich with Corinth. After the first world war executed abstract paintings and reliefs and exhibited at the Sturm, in Berlin, in 1921. The same year he made compositions in colored glass that seem to have influenced Moholy-Nagy. He retired to the country in 1925. Later the Hitler rule condemned him to silence. In 1947 he resumed a creative activity as an artist and executed new spatial works in colored glass. Exhibit of reliefs and paintings at the Rose Fried Gallery, New York 1956. Lives in Berlin.

## B

**Bufano, Beniamino.** Born in Rome in 1898. His family emigrated to the United States in 1901. An American citizen, Bufano has made long sojourns in France, and traveled widely (China, India, Burma, Java, Siam, Cochinchina, Easter Island). Works in metals, including stainless steel, granite and other hard materials. Animals, monumental figures (Bach, Pasteur, Sun Yat Sen). A 16-foot statue of St. Francis of Assisi, executed in Paris, now in San Francisco, is described by Roger Fry as "the most significant piece of sculpture done within five hundred years." Lives in California.

Bibl. *Bufano* (2 vols.), Principessa Donna Hercolani Borghese, Florence, Italy, 1956; Henry Miller, *Remember to Remember* (Chapter: "Bufano, the Man of the Hard Materials").

**Burckhardt, Carl.** Born in Lindau, near Zürich, in 1878, died in Ligornetto, Tessin, in 1923. Son of a pastor. Began to sculpture in 1901 during a stay in Rome. Attracted by a severe classicism, his work is orientated toward the monumental simplification of natural forms. Executed numerous public monuments in Switzerland. Retrospectives of his work at the Kunsthalle of Berne (1952).

Bibl. Carl Burckhardt, *Rodin und das plastische*

Reg Butler



*Problem* (Rodin and the problem of sculpture), Paris 1937; Barth, *Carl Burckhardt, der Bildhauer und Maler*, Zürich 1936; Joray, *La Sculpture moderne en Suisse*, Neuchâtel 1955.

**Burla, Johannes.** Born in Leipzig in 1922. Studies at the Academy of Fine Arts of Basel with Bodmer and Eble (1942-1946). Then worked as a stone-cutter. Professor at the School of Fine Arts of Basel since 1956. Travels to France and Italy. Has exhibited in Basel, in Zürich and taken part in the Venice Biennial in 1956. Lives in Basel.

**Burri, Alberto.** Born in Citta di Castello, Italy, in 1915. After medical studies, devoted himself to painting from 1945. In 1958 executed and exhibited in Milan reliefs on welded sheet-iron plates that are replicas of his compositions in cut-out and sewn fabrics that have made him known in Italy, the United States and France. Lives in Rome.

**Bury, Pol.** Born in Haine-Saint-Pierre, Belgium, in 1922. Studies at the Academy of Fine Arts of Mons. Numerous exhibits in Belgium and abroad. Member of several Belgian avant-garde art groups. Executes mobile reliefs in colors, concrete and metal reliefs for architecture, hanging abstract sculptures. Lives in Haine-Saint-Paul, Belgium.

**Butler, Reg.** Born in Buntingford, Great Britain, in 1913. Studied architecture. Practiced architecture from 1937 to 1950. Worked as an iron-smith in a Sussex village during the last world war. Took up sculpture in 1944. First one-man show, Hanover Gallery, London 1949. Took part in the Venice Biennials in 1952 and 1954. One-man exhibit at the Curt Valentin Gallery, New York 1955. Has taught since 1950 in various art schools of England. Lives in Berkhamsted, Great Britain. "Making a sculpture is the same thing as trying to find the hub of a wheel. You often think you have found it when you still have only the spokes. You often pass right through the hub and come on another spoke! When a work of art hits the bull's eye it means that it's close to the hub, that it is the fusion of many approaches" (Reg Butler). Bibl. *The New Decade*, Museum of Modern Art, New York 1955.



**Caille, Pierre.** Born in Tournai, Belgium, in 1912. Originally a painter. Turned to ceramics in 1936 on the advice of Henri van de Velde. Numerous one-man exhibits in Belgium. Professor, in 1949, at the National Higher School of Architecture and Decorative Arts of Brussels. In the same year produced his first mural ceramics. Exhibit of mural ceramics at the Palace of Fine Arts, Brussels, 1952. Has participated in exhibitions in Paris, Milan, Oslo, New York, Buenos Aires. Works in sandstone, enamels and earthenware baked at high temperature. Recently executed pieces in beaten copper of large dimensions. Member of the Free Academy of Belgium. Lives in Brussels.

**Cairali, Carlos.** Born in Buenos Aires in 1926. Studied in the academies of his native city. Meetings with Torres-García in Montevideo. In Paris in 1952. Then turned to spatial constructivism and composed neo-plastic reliefs in black and white and in transparent plastics. Has participated in the Salon des Réalités Nouvelles since 1955. Lives in Paris.

**Calder, Alexander.** Born in Philadelphia, U.S.A., in 1898. Studied engineering. Began to draw in 1922 in public night schools in New York. Then studied painting at the Art Students' League, New York, until 1926. Went to England that year, on a freighter. In Paris, that same year, made his first animated objects (the *Circus*) and his first sculpture in wire (*Josephine Baker*). In 1927 took part in the Salon des Humoristes. The following year, in New York, he held his first one-man show, at the Weyhe Gallery, with wire objects. Then he returned to Paris where he exhibited at the Galerie Billiet in 1929 (prefaced by Pascin). The following year he met Léger, Mondrian, Miró, then van Doesburg, Arp, Tzara, Seuphor and many others. This was the period of the *Circus*, which for two seasons was the center of intellectual attraction of Paris. First abstract constructions (influence of Mondrian), at the Galerie Percier, 1931. First individual showing of the *mobiles* at the Galerie Vignon, 1932. The following year he returned to the United States, after a stop in Barcelona, and bought a farm in Roxbury (Connecticut), which is still his home. In 1937 he executed the famous Mercury Fountain at the Paris Universal Exhibition.

A retrospective showing of his work in Springfield, Massachusetts, in 1938. Exhibited his *Jewels* for the first time at the Willard Gallery, New York 1940. Show at Buchholz, New York, in 1944, and at Kootz, New York, in 1945. Then in Paris at Carré (1946) and at Maeght (1950). Numerous other exhibits throughout the world. Travels to South America (1948) and in the Scandinavian countries (1950). Has illustrated many books. Divides his time between France and his studio in Roxbury.

Bibl. Sweeney, *Calder, The Museum of Modern Art*, New York 1951; Jakovski, "Calder," *Cahiers d'art*, Paris 1933; *Behind the Mirror* No. 31, Paris 1950; Sartre, "Des Mobiles," *Style de France* No. 5, Paris 1947; *Circle, International Survey of Constructive Art*, Faber and Faber, London 1937; *Art of this Century*, New York 1942; *Collection of the Société Anonyme*, Yale University 1950; Degand, "Notes sur Calder," *Art d'Aujourd'hui* No. 10-11, Paris 1950; Seuphor, "Espace animé," *Art d'Aujourd'hui* No. 5, Paris 1951; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; Ritchie, *Abstract Painting and Sculpture in America*, New York 1951; *What abstract Art Means to me*, The Museum of Modern Art, New York 1951.

**Gallery, Mary.** Born in New York in 1903. Raised in Pittsburg. Studied in New York. Four years at the Art Students' League (Edward McCartan's sculpture course). Next spent two years in Paris, studying with the sculptor Loutchansky. During this stay she took part in the Salon des Tuileries. First individual show at the Buchholz Gallery, New York 1944. Thereafter she regularly exhibited at the same gallery until the death of Curt Valentin, director of the gallery, in 1955. She has likewise exhibited in Paris: Galerie Mai, 1949, and Galerie des Cahiers d'Art, 1954. Other simple artist shows: Chicago Arts Club, 1945, Margaret Brown Gallery, Boston 1951, Knoedler, New York 1957. In addition, participates in numerous group shows, including the Salon de la Sculpture en plein air, Musée Rodin, Paris 1956. Important works executed in several public schools in the United States. Mobile fountain of bronze at the Brussels International Exhibition, 1958. Lives in New York and in Paris. "The gestures and movements that Mary Gallery's sculptures describe are never particular but are univer-



Mary Callery, *The Seven*, 1956

salized into attitudes that tend of their own accord to become abstracted into signs" (R. van Ginder-tael).

Bibl. Hitchcock, *Painting toward Architecture*, New York 1948; catalogues of the Mary Callery shows at the Buchholz Gallery, New York 1944, 1947, 1950, 1952, 1955.

**Calo, Aldo.** Born in San Cesario de Lecce, Italy, in 1910. Studied at the art schools of Lecce and of Florence. Director of the Volterra Art School. Numerous individual shows in the large Italian cities since 1945. Lives in Volterra, not far from Pisa.

**Calvin, Albert.** Born in Grand Rapid, Michigan, in 1918. Studied in the art school of his native city, then worked under the direction of Archipenko, Moholy-Nagy and Kepes at the Chicago Institute of Design (from 1937 to 1940). In New York in

1947. Taught in several art schools and colleges. At present assistant professor at Pratt Institute. Many individual exhibits in the United States. Has participated in group shows at the Museum of Modern Art of New York, at the Metropolitan Museum in the same city, at the Brooklyn Museum and at the Chicago Art Institute. Lives in Brooklyn.

**Cannilla, Franco.** Born in Caltagirone, Italy, in 1911. Ceramics school of his native town, then the Art Lyceum of Palermo where for two years he attended the sculpture class. Settled in Rome in 1940. Designer with the Italian Ministry of Transport. First one-man show in 1945 at the Galleria del Secolo in Rome. Has since then taken part in numerous important shows in Italy and abroad. Participated in the Venice Biennial in 1950 and in 1954 and in the Exhibition of Italian sculpture in the twentieth century in Messina, Rome and Bologna, in 1957. Lives in Rome.

Bibl. *Scultura italiana del XX° Secolo*, Editalia, Rome 1957.

**Cantré, Jozef.** Born in Ghent in 1890. Studied at the Academy of his native town. In Holland from 1918 to 1930, worked in Oosterwijk and in Blaricum. First influenced by German and Scandinavian expressionism, later by sculptors Zadkine and Oscar Jespers. Established himself near Ghent in 1930. Professor since 1941 at the Advanced Institute of Architecture and Decorative Art of Brussels. Lives in Ghent.

**Caparn, Rhys.** Born in Oteora Park, state of New York, in 1909. Studied in New York, then in Paris where she worked with the animalist Edouard Navellier (1929-1930). Next worked with Archipenko in New York (1931-1933). Taught at the Dalton School, New York, from 1945 to 1955. Numerous individual exhibits in the United States. Has likewise participated in group exhibitions in Paris and London. Her work highly abstract, drawn from a study of nature, particularly the animal world. Lives in New York.

**Cappello, Carmelo.** Born in Ragusa in 1912. Apprenticeship in his home town, then studies in Rome and Milan. Has participated six times in the Venice

Biennial and four times in the Rome Quadrennial. Takes part in numerous Italian shows abroad. One-man show at the Galerie Hervé, Paris 1957. Lives in Milan.  
Bibl. Wescher, *Cappella*, Milan 1958.

**Cardenas, Agustín.** Born in Matanzas, Cuba, in 1927. Was first a tailor, then an athlete. Meanwhile he attended courses at the Academy of Fine



Agustín Cardenas

Arts of Havana from 1943 to 1949. Has taken part in shows in Cuba since 1953. One-man show at the National Museum of Cuba in 1955. In Paris in 1956, exhibited at the Etoile Scellée and at the Galerie de Verneuil. Participated in the Salon de la Jeune Sculpture and at the Réalités Nouvelles, in 1957. Executes totems in wood, rich in form and

having a flowing, graceful style. Lives at present in Paris.

**Carlter, Maurice.** Born in Brussels in 1894. First an architect. Participated as such in the International Exhibition of Paris in 1925. Then studied sculpture with Gustave Fontaine, in Brussels. Has exhibited in Belgium as a painter and sculptor since 1927. Individual shows at the Palace of Fine Arts, Brussels, in 1935, 1945, 1948 and 1950. Took part in the open-air Salon de la Sculpture of Antwerp in 1955. Lives in Brussels.

**Caro, Anthony.** Born in London in 1924. Engineering studies in Cambridge. From 1947 he turned to sculpture and studied at the Royal Academy of London. One-man shows at the Galleria del Naviglio, Milan 1956, and at Gimpel Fils, London 1957. Human figures of amorphous masses agglomerated with violence. Lives in London.

**Castelli, Alfio.** Born in Senigallia, Italy, in 1917. Studied at the Institute of Fine Arts of Florence and at the Academy of Rome where he himself has been teaching since 1941. Individual shows in Rome (1940, 1941, 1948), in Milan (1948, 1952), in Los Angeles (1952), in Chicago (1953), in Assisi (1956). Took part in the Biennials of Venice and of Sao Paulo in 1951 as well as in the Exhibition of Italian sculpture of the twentieth century in Messina, Rome and Bologna in 1957. Spiritual and very sensitive interpretation of the human figure (*Lovers*, 1952; *the Little Shepherd*, 1957). Lives in Rome.  
Bibl. *Scultura italiana del XX° Secolo*, Editalia, Rome 1957.

**César (César Baldaccini).** Born in Marseille in 1921. Studied at the Academy of Fine Arts of Marseille, then in that of Paris (1943). Individual shows: Galerie Durand, Paris 1954, Galerie Rive Droite, Paris 1955, Galerie Creuzevault, Paris 1957, Hanover Gallery, London 1957. Took part in the Salon de Mai and in the Venice Biennial in 1955, as well as in the International Exhibition of sculpture at the Rodin Museum, Paris 1956. Assemblages of scrap iron transformed into character objects. Agglomerations of masses of iron that the sculptor masters by means of a sustained rhythm conferring

upon them an identity that is not without analogy with music. Lives in Paris.

**Chadwick, Lynn.** Born in London in 1914. Studied at the Merchant Taylor School and planned a career as an architect. A naval aviation pilot during the war. Composed mobiles and abstract constructions in 1947, exhibited them at Gimpel Fils, in London, in 1949. Rid himself of the influence of Calder and of Gonzalez to adopt a more specifically English style with occasional belated surrealist influences. Executed various works for the Festival of Great Britain, in London, in 1951. Participated in the Venice Biennial in 1952 and 1956. Took part in several British sculpture shows organized by the British Council, in the United States, Canada and Germany. In the same year participated in the exhibition "The New Decade," at the Museum of Modern Art in New York, and in the exhibition "Sculpture in iron" at the Kunsthalle of Berne. Exhibitions of his works at the Musée d'Art Moderne de Paris, at the Palace of Fine Arts of Brussels and at the Stedelijk Museum of Amsterdam, in 1957.



Lynn Chadwick

Took part in the Salon de Mai, in Paris, and in the Biennial of sculpture, in Antwerp, in 1953. Lives in Cheltenham, Great Britain.

Bibl. *The New Decade*, The Museum of Modern Art, New York 1955; Read, *Lynn Chadwick*, Amriswil, Switzerland, 1958.

**Chagall, Marc.** Born in Vitebsk, Russia, in 1887. The great painter has produced several sculptures of religious inspiration since the last world war. Exhibition of ceramics and sculptures at the Curt Valentin Gallery, New York, in 1953. Lives in Vence, in the South of France.

**Chamberlain, John.** Born in Rochester, Indiana, in 1927. In Chicago in 1932. Studied at the Art Students' League in 1951-1952. Began to work in metal in 1952. Taught sculpture at Black Mountain College in 1955-1956. In New York in 1956. Has participated in several group shows in New York. First one-man show at the Wells Street Gallery, Chicago, 1957. Lives in New York.

**Charlet, José.** Born in Bourg-en-Bresse, France, in 1916. Childhood in Saint-Denis (Seine). Studied



César





Eduardo Chillida

architecture at the Ecole des Beaux-Arts in Paris. Received his architect's diploma in 1943. In North Africa with the French army in 1945. Sent to the United States on an official mission in 1946 by the Relations culturelles (New York, New Orleans, Mexico). Several painting shows in Paris. First sculpture show at the Galerie Michel Warren, in 1955. Participated in the Salon de la Jeune Sculpture in 1956 and in *Réalités Nouvelles* in 1957. With his sculpture, continues his work as an architect as a parallel activity. Lives in Paris.

**Chauvin**, Louis. Born in Rochefort-sur-Mer, France, in 1889. A solitary worker about whom little is known aside from his work, stripped to a basic simplicity, seldom exhibited. Has participated several times in the Salon d'Automne. Likes rare woods, which he polishes like precious stones.

Works in marble and bronze with the same passion for perfection. Comprehensive exhibition of his work as a whole at the Galerie Maeght, Paris 1949. Participated in the exhibition "Sept Pionniers de la Sculpture moderne" at Yverdon, in 1954. Lives in Malakoff, near Paris. "Each work of Chauvin's is a poem of sculpture. If it turns slowly before one's eyes, one realizes that the sculptor has constantly felt it as an edifice. The proportions are its subject and its soul. By enlarging certain pieces of Chauvin's one would obtain extraordinary constructions. Often, indeed, he seeks a perfect symmetry. And whereas with others it would exclude the sculptural state, such is by no means the case here, where it does not duplicate an incomplete form, but consists in a parallelism of two similar forms that rise simultaneously, as it were freely. The effect to which I call attention, is very odd. It is a genre that belongs,

not to decoration, but to architecture" (Stanislas Fumet). Bibl. "Derrière le Miroir" No. 18, Paris 1949; *Sept Pionniers de la Sculpture moderne*, Yverdon, Switzerland 1955.

**Chavignier, Louis.** Born in Montbondil, Cantal, in 1922. A pupil of Nicolausse, Saupique and Iché. Has produced a large number of public monuments. Has on several occasions participated in the Salon de la Jeune Sculpture, as well as in the Salon des Réalités Nouvelles. Lives in Paris.

**Chewett, Jocelyn.** Born in Toronto, Canada, in 1906. Education in England. Slade School, in London, from 1927 to 1931. Worked in Paris with Zadkine (1931-1932). In Ireland from 1940 to 1945. Then again in Paris. First abstract sculptures in 1950. Participated in the Salon des Tuileries (1933 and 1934), in the Salon des Surindépendants (1950), in the Salon des Réalités Nouvelles (1951) and in the Salon de la Jeune Sculpture (1952 and 1953). Lives in Paris.

"I am interested in the essential proportions of the three dimensions. The periods in the history of sculpture that attract me most are those that are marked by a search for the fundamental quality of form. I prefer them to the periods of naturalism, of elaboration of ornament or of formal aestheticism based on linear proportions" (Chewett).

**Chillida, Eduardo.** Born in San Sebastian (Spain), in 1924. Studied architecture in Madrid from 1943 to 1947. First sculptures in 1947. Sojourned in Paris from 1948 to 1950. Subsequently settled in Hernani, in the Spanish Basque country. Participated in the Salon de Mai in 1949 and 1950, as well as in the exhibition "Les Mains Eblouies," Galerie Maeght, in 1950. First individual show in Madrid, Clan Gallery, in 1954. In this same year sculptured four iron doors for the basilica of Aranzazu. Participated in a group show at the Galerie Denise René, Paris, and in the show "Sculpture in Iron" at the Kunsthalle of Berne. In 1955, executed a monument to Sir Alexander Fleming, in San Sebastian. One-man show at the Galerie Maeght in 1956. Elementary forms, a pared-down asceticism of steel governed by a wilful hand that eliminates every detail, every superfluous line in order to bring out

the essential. Twenty years after Gonzalez, this is the hard kernel of that ripe fruit, at times delicate, at times still a flower, left us by that other Spaniard. Bibl. Bachelard, "Le Cosmos du fer," *Derrière le Miroir*, Maeght, Paris 1956.

**Cieslarczyk, Adolphe.** Born in Düsseldorf in 1916, of Polish parents. In France since 1922. Naturalized French in 1932. Studied at the Academy of Fine Arts of Nancy from 1934 to 1937. Has participated every year in the Salon des Réalités Nouvelles since 1951. Individual exhibit at the Galerie Colette Allendy, Paris, in 1956. Lives in Fumel, in Lot-et-Garonne. "Plexiglass enables me to produce a wholly personal constructivist work. This material affords the possibility of projecting colored surfaces in space without any other support than its perfect transparency. By means of a volume (three dimensions) covered with surfaces (two dimensions) one builds a structure in space that explodes the volume serving as its support. One thus creates a volume having N dimensions" (Cieslarczyk). We know that Vantongerloo has for years been pursuing identical experiments in the same material, but in a quite different style.

**Cimiotti, Emil.** Born in Göttingen, Germany, in 1927. Studied at the Academy of Stuttgart, in Berlin (with Karl Hartung) and in Paris (with Zadkine). Lives in Stuttgart.

**Clarke, Geoffrey.** Born in Derbyshire, England, in 1924. Studied in the art schools of Preston, Manchester and Lancaster. One-man shows at Gimpel Fils, London, in 1952 and 1954. Took part in the Milan Triennial in 1951 and in the Venice Biennial in 1952 and 1954. Lives in Suffolk, England.

**Cobbaert, Jan.** Born in Louvain, Belgium, in 1909. Studied at the Academy of Louvain and at the Advanced Institute of Brussels. Began as a painter. Has produced, in the past years, compositions in wrought iron that he exhibits at the Galerie Accent, in Antwerp. Lives in Louvain.

**Condoy** (Honorio García, known as). Born in Saragossa in 1900, died in Madrid in 1953. Worked with sculptors in Barcelona and in Saragossa, where

he executed a monument to Goya in 1918. Spent a year in Paris in 1929 and formed a friendship with the sculptor Manolo. In Rome from 1934 to 1936. Thereupon settled in Paris where he had long wanted to work. Knew hardship. Exhibited in Prague in 1946 and 1948. Exhibited in Holland in 1952. He fell ill and retired to the Ardèche, then went to Spain to be treated by the great doctors whose portraits he had once made. But they were unable to save him. A retrospective showing of his

work was held at the Galerie Galanis, Paris, in 1955. In the works of the last years (stones, terra-cotta, wood) Conday is seen to be attracted by simple forms. With a sensitive, poetic touch, he imparts to his figures a rhythm that brings him to the threshold of abstraction.

**Consagra, Pietro.** Born in Mazara, Sicily, in 1920. Attended courses at the Academy of Fine Arts of Palermo. Settled in Rome in 1944. Traveled to Paris in 1946. First individual show at the Galleria Mola, Rome, in 1947. In this same year he formed, together with a group of painter friends, the first post-war front of non-figurative art in Italy. Other one-man shows in Rome, Venice, Milan and, in 1958, at the Palace of Fine Arts, in Brussels. Took part in the Venice Biennial in 1950 and 1956, in that of Sao Paulo in 1955, as well as in numerous group shows in Italy and abroad. Lives in Rome.

Works in bronze and burned wood, of a very free abstract composition, but always restrained, rational. Bibl. Apollonio, *Pietro Consagra*, Rome 1957; Argan, "Consagra," *La Connaissance*, Brussels 1958; Crispolti, "La Scultura di Consagra," *Notizie*, Turin January 1958; *Scultura italiana del XX° Secolo*, Editalia, Rome 1957.

**Constant** (Constant Nieuwenhuys, known as). Born in Amsterdam in 1920. Studied at the Academy of his native city. First abstract sculptures (metal) in 1945. In 1948, with Corneille and Appel, founded the experimental group *Cobra*. A period of painting of expressionist tendency. Then returned to spatial constructions. Long sojourns in Paris, Copenhagen, London. Participated in the Venice Biennial in 1952 and 1956. Large steel construction at the "E 55" exhibition in Rotterdam. Participated several times in the Salon de Mai and in *Réalités Nouvelles*. Lives at present in Amsterdam.

**Cornell, Joseph.** Born in New York in 1904. Self-taught. Author of two surrealist scenarios. Famous in America for his objects or boxes composed of unexpected elements. One of the wildest participants in the surrealist movement and surely the most important in the United States. Lives in Flushing, Long Island, near New York.

Bibl. Barr, *Fantastic Art, Dada, Surrealism*, The Mu-

Conday, Wood, 1952





Constant, Metal Construction with Planes  
in color, 1955

seum of Modern Art, New York, 3rd edition 1947; Janis, *Abstract and Surrealist Art in America*, New York, 1944.

**Coulentianos, Costas.** Born in Athens in 1918. School of Fine Arts of his native city from 1936 to 1940. Has worked in Paris since 1945. Regularly participates in the Salon de Mai and the Salon de la Jeune Sculpture. Invited to the open-air Biennial of Antwerp in 1953 and to the Biennial of Sao Paulo in 1955. Took part in the International Exhibition of Contemporary Sculpture at the Rodin Museum, Paris, in 1956. Other individual exhibits at the Obelisk Gallery, London (1955, 1956, 1957) and at the Galerie de France, Paris (1957). Lives in Paris.

**Cousins, Harold.** Born in Washington, D.C. in 1916. In the army from 1943 to 1945. Began to



Costas Coulentianos, Monumental Sculpture,  
1956-1957

paint and sculpture in 1946. Studied with William Zorach at the Art Students' League, New York, in 1948. The following year he studied with Zadkine in Paris, then worked independently and executed his first works in wrought iron. Travel to Holland in 1952 and one-man show in Amsterdam. Travels in Spain in 1953 and 1954. Travels and individual shows in Sweden, Belgium, U.S.A. Took part in the Salon de la Jeune Sculpture, Paris, in 1955, 1956 and 1957, as well as in the Salon des Réalités Nouvelles and in the Antwerp Biennial (1953). Individual show at the Galerie Creuze, Paris, in 1955. Many other group exhibitions in Paris and elsewhere. Lives in Paris.

Search for simple rhythms by means of wires often bent horizontally and vertically with the angles rounded. The spectator is free to make associations with forest, crowd, cascade, river, flock, or simply



Robert Couturier, *Woman with Jug*

architecture. Same concern with restraint, calm decantation, in sheets of iron (*KL 13, Study for the Furies, Icarus*).

**Couturier, Robert.** Born in Angoulême, France, in 1905. Pupil of Maillol from 1928. Was one of the favorite disciples of the master whose influence is visible in the *Gardener* (1937) and the *Mediterranean* (1942). His art subsequently sloughs off realism to

interpret the human figure more and more freely. The form tends to become elongated and sensuality becomes expressed through the direct eloquence of the material. The style then becomes very personal, its modeling sometimes linear (*Camelliform girl*, 1950). This manner becomes progressively more explicit with the years (*Woman wiping her leg*, 1955). Other outstanding works are: *Couple Standing*, *Woman in an armchair*, the *Shepherd*, *Faun*, *Woman*

with Jug. Took part in the Salon de Mai and in la Jeune Sculpture (1949), as well as in the International Exhibition of Contemporary Sculpture at the Rodin Museum, in 1956. Has participated in group shows in London, Antwerp, Arnhem. Couturier's recent plasters, which have been on view in these various exhibits are light sketches of figures in action. One is reminded of transpositions in space of very direct drawings set down by a skilful draftsman on a rough paper. Professor at the Ecole Nationale des Arts Décoratifs. Lives in Paris.

**Couzijn, Willem.** Born in Amsterdam in 1912. Studies in Amsterdam, New York, Paris and Italy. Travels in all these countries as well as in Spain and Portugal. Exhibits in Paris, Brussels, New York, in Germany and at the Stedelijk Museum of Amsterdam. Took part in the Venice Biennial in 1948 and 1954. Author of a Frieze in high relief for the inner court of the Provincial House in Arnhem. Numerous other commissions for public buildings in Holland. Lives in Amsterdam. Heteromorphous forms that are both rigorous and flexible, organized in relation to one another in accordance with the economy appropriate to each work.

**Couzijn, Pearl.** Born in New York in 1915. Wife of W. Couzijn. Attended courses at the Art Students' League. Pupil of Zadkine. A trip to Mexico in 1940 influenced her work. Has participated in numerous exhibitions in Holland, as well as in the International Exhibition of Contemporary Sculpture at the Rodin Museum, Paris, in 1956. Lives in Amsterdam.

**Crippa, Roberto.** Born in Milan in 1921. Studied at the Brera Academy of his native city. His first exhibit (at the Galleria Bergamini of Milan in 1947) was followed by many others both in Italy and in New York (Alexander Jolas Gallery, in 1951, the Stable Gallery, in 1952). At the Galerie du Dragon, Paris, in 1955. Has taken part in the Venice Biennial since 1948. Has participated in international exhibitions in Zürich, London, Paris, as well as in the Exhibition of Italian Sculpture of the Twentieth Century, in Messina, Rome and Bologna, in 1957. Travels to the United States, France, England, Belgium, Holland. Lives in Milan. Bibl. Gianti, Crippa, Cavallino, Venice 1956.



Joseph Csaky, Polychromed Relief, 1920

**Csaky, Joseph.** Born in Szeged, Hungary, in 1888. School of decorative arts of Budapest and Manufacture of ceramics of Pecs. Worked for some time as a factory worker. Arrived in Paris in 1908. Attracted by Picasso's works (Negro period). Worked as assistant at Joseph Brummer, the art dealer's, and made his first sculptures of cubist tendency in 1909. Became acquainted with the cubist painters and began to exhibit with them. Duchamp-Villon joined the group after he did. Participated in the Salon d'Automne, then in the Indépendants. Secretary of the review Montjoie founded by Canudo. Enlisted as a volunteer in 1914 and was in the army until 1918. Eastern campaign. Subsequently joined the art dealer Léonce Rosenberg (l'Effort Moderne). Naturalized French in 1922. Has exhibited relatively little in Paris (two individual shows: at Léonce Rosenberg and at Sambon, the antiquarian's). Exhibits more frequently abroad, especially in Holland and in the United States. Eighteen works by Csaky, sixteen of them of the 1920-1924 period, are at the Kröller-Müller Museum in Holland. Lives in Paris.

**D'Altri, Arnold.** Born in Zürich in 1904. Studied at the School of Arts and Crafts of his native city. Subsequently studied sculpture with Otto Kappeler. Lives in Zürich.

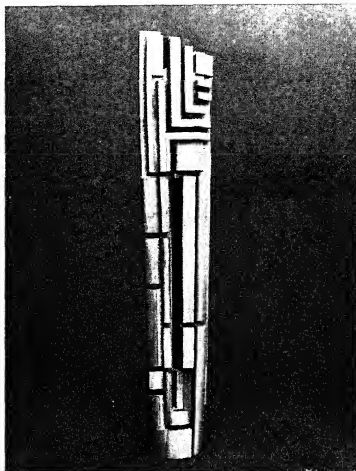
**Dalwood, Hubert.** Born in England in 1924. Began as an engineer. In the Royal Navy in 1944-1945. Studied at the Bath Academy of Art from 1946 to 1949. Studied sculpture under the direction of Kenneth Armitage. Subsequently spent two years in Italy on a scholarship. Taught sculpture at the Newport School of Art from 1951 to 1955. One-man shows at Gimpel Fils, London, in 1954 and 1957. Has taught since 1955 at the University of Leeds.

**Daumier, Honoré.** Born in Marseille in 1808, died in Valmondois, Seine-et-Oise, in 1879. His sculptures were little known to his contemporaries. Yet they served as models for his attacks and satires in *Caricature* and in *Charivari*. His famous *Ratapail* (1850), as well as numerous busts (the *Méprisant*, 1830) and bas-reliefs (the *Emigrants*, 1871; the *Panathenaea of Poverty*) are remote forerunners of expressionism.

**Davidson, Jo.** Born in New York in 1883, died in Touraine in 1952. Art Students' League and Ecole des Beaux-Arts in Paris. Lived mainly in France from 1905, with frequent visits to the United States and extensive travels. A portraitist whose warm personality gave him access to people in all walks of life, he set out to record the personalities of the outstanding men and women of his time in all fields. His 350 or more busts and full length studies of important figures include Gandhi, Franklin D. Roosevelt, Clemenceau, Liautey, Foch, Pershing, Shaw, Tagore, Anatole France, Walt Whitman, Gertrude Stein, Pirandello, André Gide, Chaplin, Tito, Ben Gurion, etc.

Bibl. Jo Davidson, *Between Sittings*, Dial Press, 1951; Lois Harris Kuhn, *The World of Jo Davidson*, Farrar, Straus and Cudahy, 1958; Van Wyck Brooks, *Scenes and Portraits*, E. P. Dutton, 1954.

**De Creeft, José.** Born in Guadalajara, Spain, in 1884. Studied in Madrid (1903-1904) and in Paris (Académie Julian, 1906-1907). Received Rodin's advice. Worked at the Maison Greber, Paris, from



Pierre Dedieu, Wood, 1957

1911 to 1914. Between 1919 and 1928 participated in several great art Salons of Paris. Went to the United States in 1929. Naturalized American in 1940. Has exhibited in Seattle, in Washington and every year at the Passadoit Gallery, New York, since 1936. Teaches at the Art Students' League and at the New School for Social Research, in New York. A studied figurative technician. His work in stone particularly deserves attention. Subjects chiseled direct, partly left rough, partly polished. Rodin's influence remains appreciable. In certain woods perforation of the figure, dear to Archipenko in his heroic period, appears.

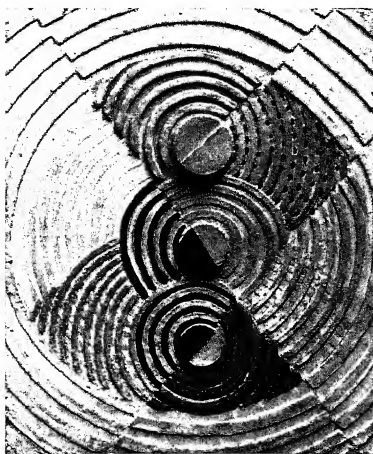
Bibl. Campos, *José De Creeft*, New York 1945; Ritchie, *Sculpture of the Twentieth Century*, The Museum of Modern Art, New York 1952.

**Dedieu, Pierre.** Born in Boulogne-sur-Mer, in 1928. Began as a joiner's apprentice with a restorer of antique furniture. A long stay in New Caledonia

that he put to advantage by studying the technique of Kanaka sculpture and of Negro art in general. On his return to France, executed his first works, figures with a surrealist stylization. In 1952 began to make bas-reliefs composed of abstract wood forms connected with metal bars. Returned to the round in 1954. Works in wood executed with skillfully chosen materials. Lives in Paris.

**Degas, Edgar.** Born and died in Paris (1834-1917). Produced his first sculptures about 1866. In 1881 he exhibited, at the Salon des Indépendants, his *Dancing girl of fourteen* in colored clay with real balletskirt and hair. This famous piece remains a remarkable forerunner of modern works in varied materials. In addition he made numerous studies, in sculpture, of dancing girls and horses.

**De Giorgi, Giorgio.** Born in Genoa in 1918. Classical studies in his native town. Many travels in Europe and to America. After working long in silence he took part, for the first time, in a group show in 1954 in Bologna. His first individual show



Robert Delaunay, Rhythm-Relief, 1933

was held two years later at the Galerie Craven in Paris. Other shows then followed in London and in the principal Italian cities. Participated in the "Sculptura italiana del XX° Secolo" exhibition in Messina, Rome and Bologna in 1957. Lives in Genoa.

**Delahaye, Charles.** Born in Paris in 1928. Participated in the Salon de la Jeune Sculpture in 1954 and 1955. Exhibited at the Galerie Stadler, Paris, in 1956. Lives in Paris.

**Delaunay, Robert.** Born in Paris in 1885, died in Montpellier in 1941. When, in 1930, Delaunay again took up his circular rhythms of 1912, he often added relief elements to them. He executed large bas-reliefs for the Railroad Palace and the Air Palace at the International Exhibition in Paris in 1937. He also does small monochrome reliefs in plaster.

**Dervichian-Guébels, Monique.** Born in Elisabethville in the Belgian Congo in 1921. Studied sculpture at the Ecole Nationale Supérieure de Brussels with Oscar Jespers. Participated in the Antwerp open-air Biennial in 1951 and 1953 as well as in other group exhibitions. Lives in Brussels.

**Descombin, Maxime.** Born in Le Puley, France, in 1909. Completely self-taught. Farm laborer, then quarry worker "where he learned, after regular working hours" the profession of stone cutter. Toured France as an apprentice. Passed through different stages of figurative sculpture (portraits) and ornamental sculpture before attempting abstraction around 1946. Participated in the Salon de Mai, the Salon de la Jeune Sculpture, Réalités Nouvelles and a number of other group exhibitions. Executed several public monuments. Professor at the Mâcon Academy of Fine Arts. Lives in Mâcon.

Bibl. *Art d'Aujourd'hui*, Paris, Decembre 1954; *Témoignages pour la sculpture abstraite*, Paris 1956.

**Despiau, Charles.** Born in Mont-de-Marsan, France, in 1874, died in Paris in 1946. Came to Paris about 1891. Studied at the School of Decorative Arts and the Ecole des Beaux-Arts. Learned stone-cutting from an artisan. First show in 1902. Worked for Rodin from 1907 to 1914. He remained

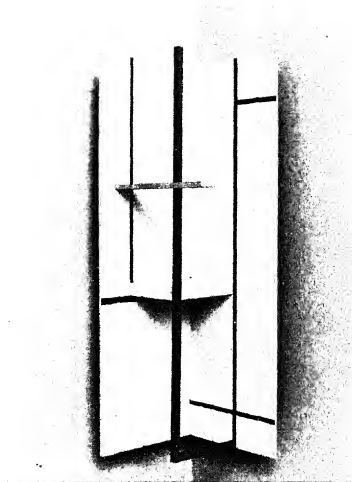


faithful to portraiture, to which he brought a bare style quite his own. His nudes have a pleasant and charming restraint.

**Desserpré, Roger.** Born in a village in Burgundy, France, in 1923. Studied at the Ecole des Beaux-Arts of Paris from 1941 to 1943. Frequented surrealist circles and did paintings in black and white. He then tackled the problems of pure abstraction and executed very architectonic spatial works in painted, perforated wood. In a series of these sculptures, a subdued electric light is set inside the object. He abandoned this manner to do plaster reliefs "in the manner of coin engraving," which led him to a combination of painting and sculpture, the volumes standing out in white and gray on colored backgrounds. Finally, in 1955, he started working on metals and did reliefs in repoussé sheet-iron as well as large spatial sculptures in copper-veined iron. His style is geometric with free variations, the abstract forms straining toward a certain density, a richness of relationships. One-man show at the Galerie Colette Allendy, Paris, in 1951. Has participated every year, since 1950, in the Salon des Réalités Nouvelles. Lives in Paris.

**D'Haese, Roel.** Born in Grammont, Belgium, in 1921. Studied at the Alost Academy of Fine Arts and the Brussels Institute of Decorative Arts where he worked under the direction of Oscar Jespers (1938-1942). First individual show at Lou Cosyn's in Brussels in 1948. In 1953 he participated in the Sao Paulo Biennial. In 1953 and 1955 exhibited at the open-air Biennial of Antwerp, then at several other group exhibitions in Belgium and in France, as well as at the Venice Biennial in 1958. Has successively worked directly in stone, in wrought iron, sheet iron, bronze and by the lost wax process. Lives in Rhode-Saint-Genève, in the Belgian Brabant.

**D'Haese, Reinhout.** Born in Grammont, Belgium, in 1929. Brother of the above-mentioned. Took courses at the Brussels School of Decorative Arts. Participated in the International Exhibition of Experimental Art in Liège in 1951 and in the quadrennial Salon in the same city in 1955. Also exhibited in Brussels (Galerie Tapioe) and in Bo-



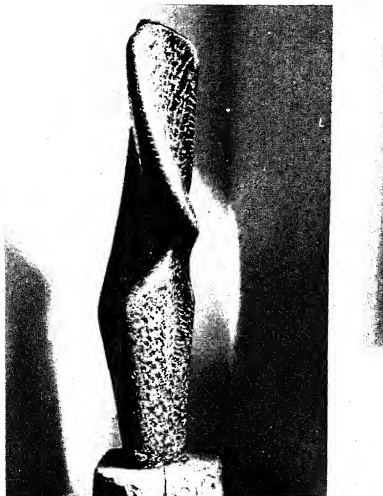
Burgoyne Diller, Construction, 1940

gotå. Participated in the Antwerp open-air Biennial in 1957. Lives in Brussels.

**Dierkes, Paul.** Born in Clopenburg-Oldenburg, Germany, in 1907. Learned stone cutting at an early age. Later, traveled through Italy and France. Since 1947 he has been professor of sculpture at the Berlin Academy of Fine Arts.

**Diller, Burgoyne.** Born in New York in 1906. Was the first artist in the United States to engage in pure neo-plasticism (Mondrian). Although primarily a painter, he has done numerous reliefs and a few free structures in polychrome wood. He has taught for a long time in colleges and academies in the United States. Lives in New York.

**Diska, Pat.** Born in New York in 1924. Studied economics. Worked as a reporter. Came to Paris in 1946. In her free hours she drew, and started

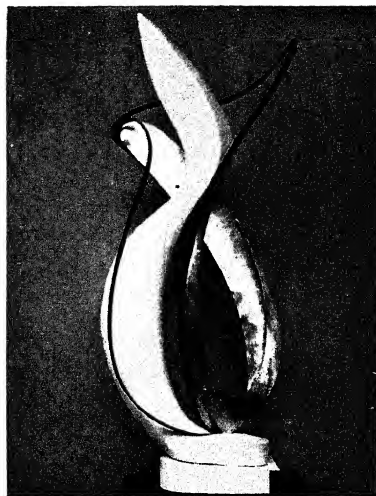


Eugène Dodeigne, Sculpture, 1956

sculpturing in stone and granite when she found a studio in 1954. Participated in the Salon de la Jeune Sculpture. Also writes books for children. Lives in Paris.

**Dodeigne, Eugène.** Born in Rouvieux, in the province of Liège in 1923. Has participated in the Salon de Mai, the *Réalités Nouvelles* and in several other group shows. Individual exhibits, Galerie Evrard, Lille, in 1953, Palais des Beaux-Arts, Brussels in 1957, Claude Bernard Gallery in 1958. Lives in Bondues, in the North of France.

**Dombek, Blanche.** Born in New York in 1914. Studied sculpture with Zeitlin and Amine. Traveled extensively through the United States and Europe. Individual shows: Pinacotheca, New York, 1945; Wellons Gallery, New York, 1951; Galerie Colette Allendy, Paris, 1954; Perdiot Gallery, New York, 1954. Participates in numerous group shows in the



César Domela, Sculpture, 1957

United States as well as in France and Germany. Lives in New York.

**Domela, César** (César Domela Nieuwenhuis). Born in Amsterdam in 1900. Was first a painter, then executed reliefs in various materials, mainly copper, wood and glass. Took part in the Novembergruppe exhibition in Berlin in 1923. Contributed to the Dutch *Stijl* and became associated with van Doesburg and Mondrian. Participated in *Cercle et Carré*, Paris, in 1930, then in various events organized by *Abstraction-Création* and *Réalités Nouvelles*. Principal one-man shows: Galerie Pierre, Paris, 1934 and 1939; Museum of Living Art, New York, 1936; Galerie Denise René, Paris, 1947; Galerie Colette Allendy, Paris, 1949 and 1951; Apollinaire Gallery, London, 1948; Museum of Modern Art in Rio de Janeiro and Sao Paulo, Brazil, in 1954; Stedelijk Museum, Amsterdam, 1955. Lived in Berlin from 1927 to 1933, then settled in Paris. His

work is an enriched constructivism. The curve dominates, with arabesques that are sometimes complex but always elegant, done with a perfect technical mastery.

**Dompè, Tina.** Born in Turin in 1870, died in Rome in 1956. Mathematician and musician. She spontaneously embraced sculpture at the age of sixty. Individual exhibits in Rome (1951 and 1953), Paris (1953) and Milan (1954). Has participated in numerous group showings, mainly in Italy, from 1937 on. A retrospective show of her work was held in Rome in 1957. A work dominated by imagination, in which religion and sensuality are blended both in spirit and in form.



Jean Dubuffet

**Dubuffet, Jean.** Born in Le Havre in 1901. Mercantile background. Started a wholesale wine trade in Paris in 1930, which he gave up around 1942 in order to dedicate himself to painting. First exhibit "of a barbarous and delirious character" at the Galerie René Drouin, Paris, in 1944, immediately followed by a new showing of works done in a thick and muddy pigment. Strongly supported by Jean Paulhan. Exhibit of the body of his work

at the Cercle Volney, Paris, in 1954. The same year he executed some forty little statues (slag, sponge, charcoal) which were exhibited at the Galerie Rive Droite under the title of "Little Statues of Precarious Life." He went around picking up clinker and refuse, as Schwitters did with less success and with a more real naïveté. These statuettes have a flavor of belated expressionism, as in fact does all of Dubuffet's work. He lives in Paris.

Bibl. Michel Ragon, *Dubuffet*, Musée de Poche, Paris 1958.

**Duchamp, Marcel.** Born in Blainville, France, in 1887. Attended the Académie Julian, in Paris, in 1904. Lived in the United States from 1913 until 1915. Participated in the Armory Show in New York in 1913 where his *Nude descending the Staircase* created a sensation. In New York he frequented Man Ray, Picabia and Steiglitz. Together they started an anti-art movement sometimes called proto-Dada, or New York Dadaism. Author of the famous "ready-mades," which are objects to be found on the market (bottle dryer, bicycle wheel, urinal) which he exhibited under his name or a pseudonym as a protest against traditionalist art, showing, at the same time that the quality of a work depends largely on the mood of the spectator. He was a co-founder, along with Katherine Dreier and Man Ray, of the *Société Anonyme* in 1920. For some thirty years, Marcel Duchamp has abandoned all artistic production. His main occupation is chess. In 1941, however, he put out the *Boîte-en-Valise*, an edition of three hundred valises containing miniature reproductions of his complete works. Lives in New York and Paris.

**Duchamp-Villon, Raymond.** Brother of Marcel Duchamp and of the painter Jacques Villon, born in Damville, France, in 1876, died in Cannes in 1918. Medical studies. Devoted himself to sculpture from 1898 on. Was first under the influence of Rodin, from whom he broke away about 1904, to concern himself mainly with the study of simplified forms. Was attached to cubism from the very beginnings of this movement and in 1913, at the Salon d'Automne, he exhibited the model of a house decorated with cubist motifs. Other outstanding works: *Athlete's Torso* (1910), *Head of Baudelaire* (1911),

*Seated Woman* (1914), *Horse's Head* (1914). After his death the importance of his work in the evolution of this century's sculpture was realized little by little. Numerous retrospective shows have made him known in France and abroad.

Bibl. Apollinaire, *Les Peintres cubistes*, Paris 1913; Raymond Duchamp-Villon, *sculpteur*, Povolozky, Paris 1924; Pach, "Duchamp-Villon," *Formes* No. 15, Paris 1931; Salmon, *Sculptures de Duchamp-Villon*, Galerie Pierre, Paris 1931; *Sept Pionniers de la Sculpture moderne*, Yverdon, Suisse, 1954; Jacques Villon, *Duchamp-Villon*, "Les sculpteurs célèbres," Mazenod, Paris 1954; Trier, *Moderne Plastik*, Frankfurt on the Main 1955; Giedion-Welcker, *Contemporary Sculpture*, New York 1955.

**Dufresne, Jacques-Pierre.** Born in Paris in 1922. Pupil of Wlerick, then of Laurens (from 1944). Exhibited for several successive years with the Groupe de l'Echelle. Participated in the Salon de Mai and the Salon de la Jeune Sculpture. Exhibited in Japan in 1950, in Sweden in 1955, then in Paris at the Galerie Jacques Massol. Lives in Paris.

**Dzamonja, Dusan.** Born in Strumica, Yugoslavia in 1928. Studied at the Zagreb Academy of Fine Arts (1945-1951). Several trips to France and Italy. Exhibits in Zagreb and in Belgrade, in 1954. The same year he participated in the Venice Biennial and in 1956 in the Exhibition of contemporary sculpture at the Rodin Museum in Paris. Lives in Yugoslavia.



Raymond Duchamp-Villon, *The Lovers*, 1913

**Eecen, Pauline.** Born in Amsterdam in 1925. Three years of study at the Bath Academy of Art in England, then several months with Zadkine in Paris (1953). Showed at several exhibitions in Holland and in Paris where she settled in 1955. Married to the painter Macris since 1956.

**Eftimiadi, Frosso.** Born in Athens in 1916. Studied at the National School of Applied Art in Vienna. Pupil of Marcel Gimond at the School of Decorative Arts in Paris. One-man shows in Buenos Aires (1947), Athens (1954), London (1955). Participated in the International Exhibition of Contemporary Sculpture at the Rodin Museum, Paris 1956.

**Ehlers, Karl.** Born in Hollenbek, Germany, in 1904. Studied sculpture in Essen under Professor Netzer. Trips to Holland, Greece, Italy, Turkey. Taught for ten years in a trade school in the Ruhr. In 1957 taught at the Munster School of Practical Art.

**Epstein, Jacob.** Born in New York in 1880, died in London in 1959; of Russian origin. Work in a bronze foundry in 1901 while taking evening courses at the Arts Students' League. Was at the Paris Ecole des Beaux-Arts from 1902 to 1906. In 1909 he made Oscar Wilde's tomb at the Père Lachaise cemetery. Went to England where he became a British subject. Did numerous busts. Met Brancusi and Modigliani in Paris in 1912. Was influenced by Negro art.

**Ernst, Max.** Born in Bruehl, near Cologne, in 1891. Is mainly a painter. Launched Dadaism in Cologne, with Arp and Baargeld in 1919. Executed Dada objects in different materials. Was one of the founders of the Surrealist movement in Paris in 1924. In 1935 he sculptured granite stones at Giacometti's residence in Moloja, Switzerland. In 1938 he made sculptures and reliefs for his country house at Saint-Martin d'Ardèche. He lived in New York from 1941 to 1945. Exhibited his sculptural work at the Julien Levy Gallery, New York, in 1944. In Arizona in 1946. Gave lectures at the University of Honolulu in 1951. Returned to Paris in 1952. Exhibited his most important works of sculpture at the Galerie Creuzevault, Paris, in 1958 (*King playing Queen*, 1944; *The Parisian Woman*; *German Beauty*). We must



Max Ernst, *The Parisian Woman*, 1950

also mention *Fruit of a long Experience*, polychrome relief in wood and metal (1919), *Lunar Asparagus*, plaster (1936). Presently lives in Paris.

**Esser, Vincent Pieter.** Born in Baarn, Netherlands, in 1914. Studied at the Amsterdam Academy. Worked in Yugoslavia with Mestrovic and Krsinic. Has executed many public monuments in Holland. Has participated in exhibitions in Holland, Belgium, Finland, Switzerland, England, as well as in Paris (Rodin Museum, 1956) and in Sao Paolo (1957). Has been professor at the Amsterdam Academy since 1946.

**Etienne-Martin.** Born in Lorient, France, in 1913. Studied at the School of Fine Arts in Lyon from 1929 to 1933. Subsequently worked at the Académie Ranson under the direction of Charles Malfroy and of Maillol. Was a member of the "Témoignage" group founded in Lyon in 1935 by Marcel Michaud. Has taken part in the Salon de Mai, in the Salon de la Jeune Sculpture and in a number of other group events, including the Venice Biennial and the International Exhibition of Contemporary Sculpture in the gardens of the Rodin Museum, in 1956. Lives in Paris.

**Fachard, Robert.** Born in Paris in 1921. School of Fine Arts of Toulouse, then the Grande Chaumière Academy, in Paris. Laurens advised him on his work in 1951. The contact with Arp in 1955 gave his work a surer plastic orientation. Travels in Spain and Greece. In Toulouse, together with a number of painter friends, founded an abstract art group called *Présence* (1950-1953). Has exhibited in Toulouse, Bordeaux and Paris (Galerie Colette Allendy, 1958). Contributed to the Salon de la Jeune Sculpture. Lives in Paris.

**Falkenstein, Claire.** Born in San Francisco, United States, in 1909. Was professor at the Mills College Fine Arts School. Has lived in Paris and in Italy for several years. Individual shows in Rome and Paris (Galerie Rive Droite and Galerie Stadler).



Pericle Fazzini, *Figure*, 1948

"Her work has developed since 1940 in complete consciousness of the problems of the extreme avant-garde, and appears at present as one of the most complete: her structures, her rhythms, are always at the limit of the advance of the possible means of expression, but are never futile experimental games" (Michel Tapié).

**Fazzini, Pericle.** Born in Grottammare, Italy, in 1913. Raised in the studio of his father, a wood and furniture craftsman. Attended private art schools in Rome from 1929, but mostly worked alone (portraits). Exhibited in Paris in 1934 and the following year participated in the second Rome Quadrennial with two high reliefs: the *Dance* and the *Storm*. In 1936 he executed the *Portrait of Ungaretti*. After a period of lyrical realism (1936

to 1946) he undertook investigations on the movement of bodies and executed works of a novel, but invariably graceful rhythmic pattern (the *Gymnast*, 1948; *Woman's face*, 1948; *Dancer*, 1948; *Dancing Girl*, 1951; the *Acrobats*, 1947; the *Sibyl*, 1949). In a *Man's Portrait* (1951) he experiments with an angular simplification of forms that seems foreign to him. Individual shows in Rome in 1943 and 1951, and in New York, Alexander Jolas Gallery, in 1952. Has taken part in the Venice, Antwerp and Sao Paulo Biennials and in numerous other group events both in Italy and abroad. Lives in Rome. Bibl. Lucchese, *Pericle Fazzini*, De Luca, Rome 1952; *Cultura italiana del XX° Secolo*, Editalia, Rome 1957.

**Ferber, Herbert.** Born in New York in 1906. Medical studies. At the same time attended courses at the Beaux-Arts Institute of Design in New York. Has exhibited since 1930. Contributed to an exhibition at the Musée du Jeu de Paume, Paris, in 1938. Individual shows in New York: Midtown Gallery (1937, 1943), Betty Parsons Gallery (1947, 1950, 1953), Kootz Gallery (1955, 1957). Has taken part in numerous group exhibitions in the United States and in Paris. Lives in New York.



Herbert Ferber

Bibl. Ritchie, *Abstract Painting and Sculpture in America*, Museum of Modern Art, New York 1951; Miller, *15 Americans*, Museum of Modern Art, New York 1952; "Art in America," December 1954.

**Ferrant, Angel.** Born in Madrid in 1891. Son and grandson of painters. Self-taught as a sculptor. Numerous sojourns in Paris from 1913 on. Travels in Belgium, Germany, Italy. Vienna in 1928. Settling in Barcelona, he joined the "Els Evolucionistes" and "Amics de l'Art Nou" groups. Appointed professor in an art school. Retired from this post to work in solitude. Has contributed to some fifty group shows in Spain, mainly in Barcelona and Madrid. His work and his teaching have exerted an undeniable influence on the younger Spanish generation.

Bibl. Gasch, *Angel Ferrant*, Ediciones "Gaceta de Arte," Ténériffe 1934; Gullón, *Angel Ferrant*, Santander 1951; Westerdahl, *Ferrant*, Las Palmas 1954; Vivanco, *La Sculpture en mouvement de Angel Ferrant*, Madrid 1954.

**Ferreira de la Torre, Carlos.** Born in Valdemoro, Spain, in 1914. Self-taught. Takes part in exhibitions in Spain, Italy, England, Austria, Sao Paulo. Lives in Madrid.

**Fischer, Franz.** Born in Prague in 1900, of Swiss parents. Studied at the Zürich School of Arts and Crafts and at the Academy of Fine Arts in Rome (1921-1923). Worked for a brief time with Bourdelle at the Grande Chaumière Academy in Paris. After a period of isolation in the Tessin (1930-1935) he settled in Zürich.

**Flannagan, John.** Born in Fargo, North Dakota, in 1895. First a painter. Took up wood sculpture about 1922. Direct stone cutting after 1928. Then turned to metal for reasons of health. Committed suicide in 1942.

**Folmer, Georges.** Born in Nancy in 1899. Painter and sculptor. Executed large structures in polychrome wood. Several one-man shows at the Galerie Colette Allendy, Paris. Has for several years organized a section of geometric art at the Salon des Réalités Nouvelles. Lives in Paris.

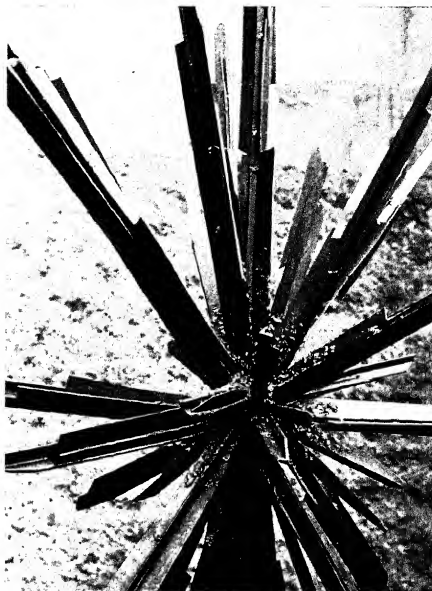
**Fontana, Lucio.** Born in Rosario di Santa Fé, Argentina, in 1899, of Italian parents. The family returned to Italy when he was six. He attended the sculpture courses at the Brera Academy of Milan. His first individual sculpture show at the Galleria del Milione, Milan, in 1930. In 1934 a member of the "Abstraction-Création" group of Paris. Next devoted himself to ceramics and executed works for the Sèvres porcelain factory. In 1946, in Buenos Aires, published the *White Manifesto*, followed by a manifesto on spatial art that he published in Milan. Has participated in the Venice Biennial and in numerous art events, both in Italy and in other countries. Lives in Milan.

Bibl. Podestà, *Le ceramiche di Lucio Fontana*, "Emporium" Bergamo 1939; Zocchi, *Lucio Fontana*, Buenos Aires 1946; Pica, *Fontana e lo spazialismo*, Venice 1953; Carrieri, *Pittura e scultura d'avanguardia in Italia*, Milan 1950; *Scultura italiana del XX° Secolo*, Editalia, Rome 1957.

**Forani, Madeleine-Christine.** Born in Arlon, Belgium, in 1916. Studied at the Academy of Fine Arts of Brussels (with Marnix d'Haveloose for teacher), then at the Grande Chaumière Academy in Paris (under Zadkine). Individual shows in Brussels, Antwerp, Naples. Has participated in the open-air Biennial of Sculpture in Antwerp, in the Salon de la Jeune Sculpture in Paris, in the *Réalités Nouvelles* and in numerous other group events in Belgium and abroad. Worked for some time in the Belgian Congo. Headed a mission in behalf of the Tervuren Colonial Museum. Executes public monuments in Belgium. Lives in Brussels.

**Franchina, Nino.** Born in Palermo in 1912. After a brief stay in Milan, he settled in Rome (1937). Worked in Paris from 1947 to 1950, participating in the Salon de la Jeune Sculpture, in *Réalités Nouvelles* and in the First Salon of Abstract Sculpture. Single-artist exhibit at the Galerie Pierre in 1949. In 1951 he returned to Rome. Then took part in the various Biennials and Quadrennials and in Italian and foreign art events. One-man show in Milan, Galleria del Naviglio, in 1952. Married a daughter of Gino Severini. Lives in Rome.

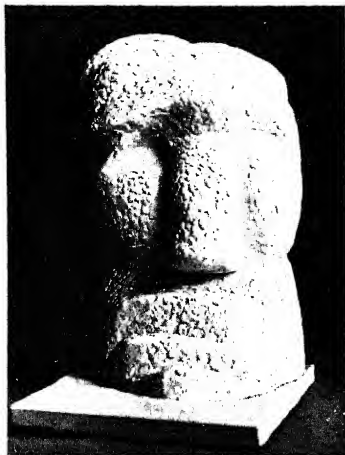
Bibl. Marchiori, *Nino Franchina*, De Luca, Rome 1954.



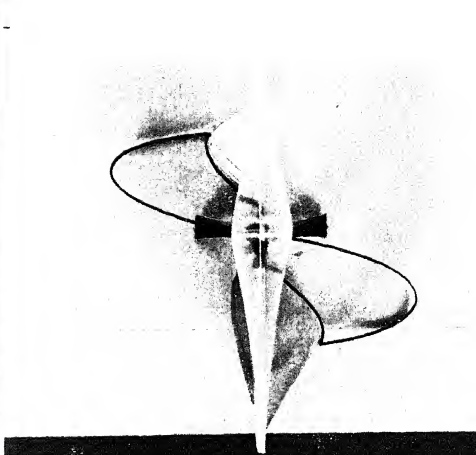
Nino Franchina, *Earth and Fire* (detail), 1956

**Freundlich, Otto.** Born in Stolp, in Pomerania (Germany), in 1878, died in a concentration camp in Poland, in 1943. Studied art history with Woelfflin in Berlin; then in Munich and Florence. Settled in Paris in 1909. This same year he executed his first sculptured works. For some time he had his studio at the "Bateau lavoir" on the Place Ravignan, in Montmartre, where he was Picasso's neighbour. Exhibited in Paris (1910) and took part in shows in Amsterdam (1911) and in Cologne (1912). He had





Otto Freundlich, Monumental Head, 1926



Naum Gabo, Project for a sculpture

contact with the Cubists without really becoming part of the movement because of his special technique of painting in flat tints. He went to Germany and took part in the exhibition of the Novembergruppe in Berlin, in 1919. In 1924 he returned to Paris and contributed to numerous group exhibits. Executed monumental abstract sculptures in 1929 and 1933, which are still standing in his studio on the Rue Henri Barbusse, in Paris. A member of "Cercle et Carré" in 1930 and then of "Abstraction-Création." A retrospective show at the Galerie Jeanne Bucher, Paris, in 1938. His work was pro-

hibited by the Hitler rule. He himself was arrested by the Nazis in a village in the Pyrenees in February 1943 and sent into deportation. His work, both sculpture and painting, remains as a very pure testimonial of serene spiritual strength that resists every encroachment.

Bibl. Seuphor, *L'Art abstrait, ses origines, ses premiers maîtres*, Maeght, Paris 1949; Gindertael, "Freundlich," *Art d'Aujourd'hui*, Paris, October 1952; Seuphor, *Dictionnaire de la peinture abstraite*, Hazan, Paris 1957; Giedion-Welcker, *Contemporary Sculpture*, New York 1955.

**Gabo, Naum (Pevsner).** Born in Briansk, Russia, in 1890. Younger brother of Antoine Pevsner. Sent to Munich by his father to study medicine, he decided to embrace a scientific career at the same University and, simultaneously, attended Woelfflin's courses in the history of art. Meetings with Kandinsky at the time of the Blaue Reiter (1911-1913). Travel to Italy in 1912. In 1913 and 1914, he visited his brother, Antoine Pevsner, who was then a painter, living in Paris. Meetings with Archipenko, a friend of Antoine's. When war was declared, in 1914, his parents sent him to Copenhagen, then to Oslo, where his brother joined him the following year. It was in Oslo that he decided to take the name of Gabo, so as not to be confused with his brother, who was to keep the name of Pevsner. He composed at this time his first works in plastics in a very special style based on the open hollow. At the time of the Russian revolution (1917) the two brothers returned to Russia where they soon found Kandinsky and took an important part in the activities of the most advanced groups (Malevich, Tatlin, Rodchenko). In 1920 they published their famous "Realist Manifesto," violently contested by Tatlin. Gabo's attention increasingly turned to movement in space. His first moving object, a simple blade of steel made vibrant by the action of a small electric motor, dates from 1920. Other sculptures with moving elements belong to the years 1922 and 1925 (*Monument for an Institute of Physical and Mathematical Sciences*). He thus realized the aspirations of the Futurists and anticipated the achievements of Moholy-Nagy and of Calder. Meanwhile the new Soviet directives in the matter of art caused him to leave Moscow for Berlin, where he remained from 1922 to 1932. He collaborated with his brother on the sets and costumes for Diaghilev's ballet "La Chate" (1927). First individual show at the Kestnergesellschaft, Hanover, in 1930. In Paris from 1932 to 1935. A member of the "Abstraction-Création" group. In London from 1935 to 1946. Here took part in the editing of the book on constructivist art *Circle*. Travel to the United States in 1938. Settled there in 1946. A retrospective showing of his work (and of Pevsner's) at the Museum of Modern Art of New York in 1948. Has taught in various schools and universities. Executed a public monument in steel of gigantic proportions

in Rotterdam for the De Bijenkorf stores, in 1957. Numerous trips to Europe. Lives in Connecticut, not far from New York.

Bibl. Gabo, "A New Construction for Baltimore," *Magazine of Art*, New York, February 1952; "An



Naum Gabo

Interview with Naum Gabo," *The World of Abstract Art*, New York 1957; *Collection of the Société Anonyme*, New Haven, 1950; *Gabo, Pevsner, The Museum of Modern Art*, New York 1948; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; Chanin, "Gabo makes a Construction," *Art News*, New York, November 1953; Read and Martins, *Gabo*, Lund Humphries, London 1957.

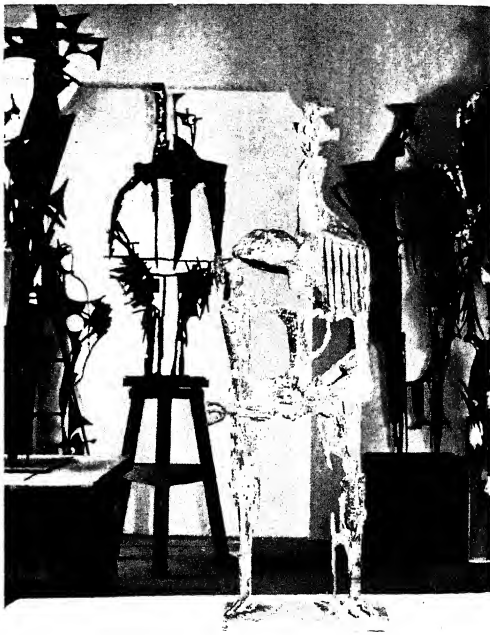
**Galli Aldo.** Born in Como, Italy, in 1906. Self-taught in the field of art. Travels to Paris, Switzerland, Austria, Spain. Began to exhibit in 1933. Has taken part in all the important abstract art exhibitions in Italy, as well as in the Salon des Réalités Nouvelles, in Paris, in 1947 and 1950. He was "the first Italian artist to have made abstract sculpture" (Alberto Sartoris). Lives in Como.

**Gamsaragan, Daria.** Born in Alexandria in 1907. A pupil of Bourdelle. Took part in the Salon des Tuileries and in the Salon d'Automne from 1926 to 1939, and has contributed to the Salon de la Jeune Sculpture since 1949. Single-artist shows in Paris: Galerie van Leer, 1935; Galerie La Boëtie, 1950; Galerie Simone Badinier, 1957. Fantastic animals and spatial hieroglyphs. Lives in Paris.

**Garelli, Franco.** Born in Diano d'Alba, Italy, in 1909. Doctor of medicine and surgeon. First single-artist show in Turin in 1936. Has participated since 1948 in the Venice Biennials. Exhibited in Paris in 1957 (Galerie Rive Droite) and in 1958 (Galerie Stadler). Abstract compositions in hacked iron. Expressive and mordant style. Lives in Turin. Bibl. *Sculture di Garelli*, Milan 1958; Pistoì, "Attualità di una scultura," *Notizie*, Turin, March 1957; *Scultura italiana del XX° Secolo*, Editalia, Rome 1957.

**Gargallo, Pablo.** Born in Maella, Spain, in 1881, died in Spain in 1934. Studied at the Academy of Barcelona. For a time shared his studio with Picasso, of whom he later made a remarkable bust in stone (1913). Obtained a scholarship to go to Paris, where Picasso soon joined him. First works in metal in 1911. Taught in Barcelona in 1917. Returned to Paris in 1924. Exhibited at the Salon d'Automne and at the Salon des Indépendants. Famous in the twenties for his figures in lap-jointed leaves of beaten metal, skilfully cut out. His creations, too closely linked to a transcription of the real world, were left far behind by Gonzalez's great leap. Bibl. Courthion, *Pablo Gargallo*, Paris 1937; *Les Sculpteurs célèbres*, Mazenod, Paris 1954; Trier, *Moderne Plastik*, Frankfurt on the Main 1955.

**Gaudier, Henri.** Born in Saint-Jean-de-Braye, France, in 1891, died in 1915. Decided to devote himself to sculpture in 1910. Worked in London in 1912. Friendship with Katherine Mansfield and Sophie Brzeska. He henceforth, out of gratitude toward his protectress, signed his works Gaudier-Brzeska. Meetings with Roger Fry and Ezra Pound in 1913. Exhibited his first sculptures that same year. Took part in two group exhibits in London in 1914. That same year, in October, he did knife-carving in the trenches. He participated in an



Franco Garelli, In the Studio, 1954

exhibition at the Galerie Goupil, in London, in 1915. Shortly after this he was killed in Neuville-Saint-Vaast. In 1918, a retrospective show was held in London, at the Leicester Galleries, including one hundred and three items (drawings, engravings, sculptures). Another retrospective at the Orléans Museum of Fine Arts in 1956. In his very brief life Henri Gaudier manifested himself as a realist (*Woman carrying bags*, bas-relief) and also as a precursor of abstract art (*Red Dancing Girl*, *Caritas*). Henry Moore has said, "Gaudier has given the

reassuring feeling that figurative art and non-figurative creations could coexist without serious risk. To myself he gave the certainty that by seeking to create along other paths than those of traditional sculpture it was possible to achieve beauty" (As quoted by René Varin).

**Gauguin, Paul.** Born in Paris in 1848, died in Atuana, Marquesas Islands, in 1903. Was a sailor from 1865 to 1871, then a merchant and banker. Began to paint in 1883. Divided his time between Paris and Brittany. Voyage to Martinique in 1887. Stormy friendship with Van Gogh in Arles in 1888. First sojourn in Tahiti from 1891 to 1893; second sojourn from 1895 to 1901. Then in the Marquesas Islands. His sculptured work, very limited in quantity, assumes an extreme importance through the influence that it exerted. Gauguin was the first to draw attention to the art of the primitives. He expressed himself especially in wood reliefs. His style is at times marked by a violence not found in his painting.

**Geibel, Hermann.** Born in Friburg, Germany, in 1889. Early years spent in Basel. Studied at the Dresden Academy of Fine Arts, then at the Munich Academy. Gravely wounded at the beginning of the first world war. Travels in Italy, Greece, France, Spain. Professor at the Technological Institute of Darmstadt, Germany. Figures of animals treated monumentally. His *Bull* (1951) is simplified to such a point that it may be considered an abstract work. Bibl. Schaefer-Simmern, *Sculpture in Europe today*, Los Angeles 1955.

**Geiser, Karl.** Born in Berne in 1898, died in 1957. Self-taught in sculpture. Sojourn in Berlin in 1920. Subsequently settled in Zürich. Classic figures. Works in public places in Berne. Bibl. Waldemar George, *Karl Geiser*, 1932; Joray, *La Sculpture moderne en Suisse*, Neuchâtel 1955.

**Geist, Sidney.** Born in Paterson, New Jersey, in 1914. Apprenticeship with the sculptor Paul Fiene (1931-1937). Then studied with Zorach and de Creeft, in New York, with Zadkine in Paris, where he spent the years 1949 and 1950, participating in the Salon de Mai and in La Jeune Sculpture. Single-

artist show, Hacker Gallery, New York, in 1951. In Mexico from 1951 to 1952. Subsequently took part in numerous group exhibitions in New York, as well as at the Universities of Nebraska and Minnesota. Individual exhibition at the Tanager Gallery, New York, 1957. Since 1953 Geist has likewise engaged in art criticism and has published numerous articles (sometimes signed Otis Gage) in *Art Digest*, *Arts*, *The Saturday Review*, all of New York, and in *Arts and Architecture*, of Los Angeles. His work as a sculptor is generally in wood, most frequently polychromed. Lives in New York.

**Geneviève, (Geneviève Pezet, born White).** Born in Sandpoint, Idaho, U.S.A., in 1918. Studied in Washington and in New York (Art Students' League). Taught drawing at the New York School of Interior Decoration. In Paris in 1947. Worked with André Lhote (painting), then with Zadkine (sculpture). Took part in the Salon de la Jeune Sculpture in 1954.



Sidney Geist, with "Standard 3", 1951



and 1955. Single-artist show at the Galerie de l'Institut in Paris in 1957. Her work is rich in forms. Inspiration varied, at times symbolist. Lives in Paris.

Bibl. Chevalier, *Geneviève*, Paris 1957.

**Gerdur** (Gerdur Helgadóttir). Born in Neskaupsstadur, Iceland, in 1928. Reykjavik School of Fine Arts, Academy of Fine Arts of Florence, Zadkine Academy, Paris. Has lived in Paris since 1949. Single-artist shows at the Galerie Colette Allendy, in 1951, at the Galerie Arnaud, in 1952 and 1954. Participates in the Salon de la Jeune Sculpture and in numerous other group events in France and the other countries of Europe.

Bibl. *Gerdur Helgadóttir*, *Mindir*, Iceland 1952.

**Gerstein**, Noémi. Born in Buenos Aires in 1910. Science and fine arts studies. Began sculpture in 1934. In Paris in 1950-1951. Worked in Zadkine's studio. Belongs to the Argentine groups "Twenty Painters and Sculptors" and "Arte nuevo." Was on the official teaching rolls until 1956. Took part in numerous shows in Argentina, as well as in the Venice Biennial. Her work has slowly developed from the figurative (charming *Maternities* from 1952 to 1953) to the abstract, and tends toward the monumental (works in stone, bronze and plaster). Lives in Buenos Aires.

**Giacometti**, Alberto. Born in Stampa, Switzerland, in 1901. Son of the painter Giovanni Giacometti. School of Arts and Crafts of Geneva. In Rome in 1920-1921. Settled in Paris in 1922. Attended Bourdelle's studio at the Grande Chaumière Academy from 1922 to 1925. Idols and works of Cubist style from 1925 to 1928 (*Woman-spoon*, 1926). Then joined the surrealist group and executed *objects* and *cage-constructions* (*Point in the Eye*, 1932; the *Ball*, 1931; *Disagreeable Object*, 1932; the *Invisible Object*, 1934; the *Palace at four in the morning*, 1932-1933; *Project for a City Square*, 1930-1931). One-man show at the Galerie Pierre Colle, Paris, in 1934. Afterwards returned to the human figure. Sought unusual proportions. Sculptures of small dimensions, very elongated. In Geneva during the whole second world war. Began to paint again, while continuing sculpture, in 1947. Main exhibits: Pierre

Matisse Gallery, New York, 1948 and 1950; Kunsthalle, Basel (with André Masson), 1950; Galerie Maeght, Paris, 1951 and 1954; Kunsthalle, Berne, 1956. Lives in Paris.

Bibl. Sartre, "La recherche de l'absolu," *Les Temps Modernes*, Paris, January 1948; Sartre, "Giacometti in Search of Space," *Art News*, New York, September 1955; Giedion-Welcker, *Contemporary Sculpture*, New York 1955; Alberto Giacometti, Kunsthalle, Berne 1956; Wescher, "Giacometti: A profile," *Art Digest*, New York, December 1953; Seuphor, "Giacometti à la Galerie Maeght," *Preuves*, Paris, July 1954; Leiris, "Pierres pour un Alberto Giacometti," *Derrière le Miroir*, Paris 1951.

**Gigon**, André. Born in Bienne in 1924. Applied arts at the Bienne Technicum. Has devoted himself to ceramics since 1945. More active as a sculptor since 1954. Constructions of geometric assemblages that produce a powerful effect.

**Gilbert**, Stephen. Born in Fife, Scotland, in 1910. Early years in Ireland and England. Studied fine arts, then attended the University of London. Paris in 1938. Ireland from 1940 to 1945. Abstract painting in 1948. First constructions in 1953. Has contributed to numerous exhibitions in Paris, London, Dublin, Amsterdam. Executes architecture-sculpture projects of metal ossature with planes of color spaced and integrated in the work. Lives in Paris.

**Gilloti**, Emile. Born in Paris in 1911. Worked as an ironsmith from his childhood to the age of seventeen. Has devoted himself to sculpture since 1928, the year when he attended the School of Decorative Arts in Nice. Ecole des Beaux-Arts in Paris in 1931. First single-artist show at the Galerie Breteau, Paris, in 1945. In 1947, he joined the "abstract" group of the Galerie Denise René, Paris. Exhibited at the Galerie Colette Allendy and at the Galerie de Beaulieu. Has regularly contributed to the Salon de la Jeune Sculpture since its foundation, in 1949. Traditional sculpture in the round. Sense of restraint in the monumental. Abstraction never becomes severity. Sentiment closely allied to rigor. A certain poetry is very discreetly subjacent to the geometry and gives suppleness to the forms. Lives in Paris.



Julio Gonzalez, about 1935



Emile Gilioli

Bibl. *Témoignages pour l'art abstrait*, Paris 1952; *Témoignages pour la sculpture abstraite*, Paris 1956; Ragon, "Gilioli," *L'Œil*, Paris, April 1956.

**Gimond, Marcel.** Born in the Ardèche, France, in 1894. Attended the School of Fine Arts of Lyon. Worked in Maillol's studio, in Marly. A portraitist. Famous for his many busts (*Renoir, Thomas Aquinas, Mr. Shiung*). Has taught since 1947 at the Ecole des Beaux-Arts of Paris. Gimond's portraits have a wholly classic rigor and restraint. Few exhibits. Some twenty heads, however, were brought together at the Galliera Museum in Paris, in 1957.

**Giorgi, Bruno.** Born in Mococa, Brazil, in 1905. The Ranson and Grande Chaumière Academies, in Paris, from 1936 to 1939. Back in Brazil he worked in Sao Paulo, then in Rio de Janeiro, and executed various monuments. Travel in Italy (1954-1955). Has participated in numerous exhibitions in South America, Italy and Paris. Lives in Rio de Janeiro.

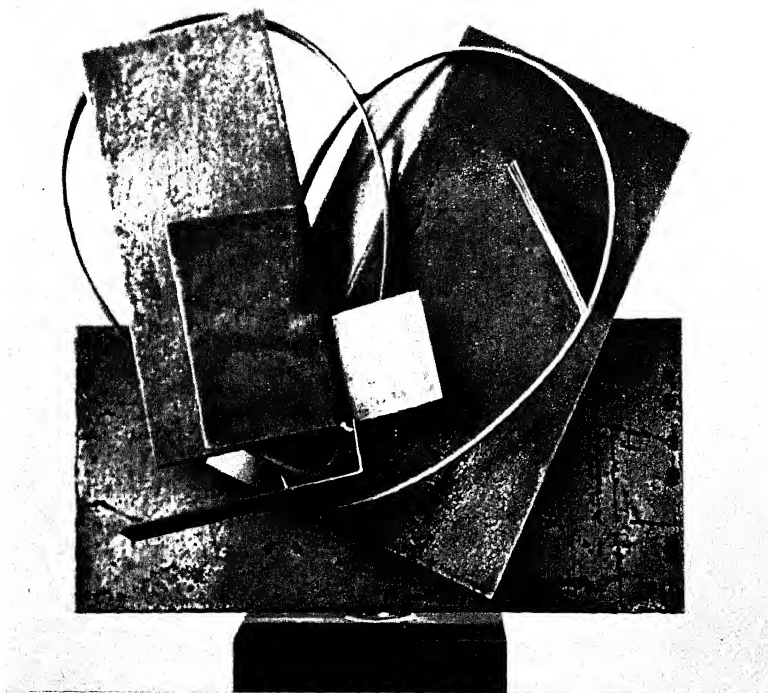
**Gisiger, Hansjörg.** Born in Basel in 1919. Father a hotelier whom he accompanied in his frequent moves. Medical studies in Basel, then an apprentice with a former assistant of Rodin. Left Basel for Lausanne in 1945. Has exhibited in Switzerland, France and Germany. Works in stone and wood. Monumental works of a public nature in Lausanne (church, garage). In 1955, he took up work in iron. In this material he executed large-dimension reliefs (15 ft. x 15 ft. and 40 ft. x 10 ft.) in 1957 and 1958. "I am deeply convinced that sculpture is only exceptionally a self-sufficient art, that most of the time it needs an architectural framework in order to be quite at home" (Gisiger). Frequent trips to and sojourns in Paris. Participated in the Salon des Réalités Nouvelles, in Paris, in 1957, and in the Swiss open-air sculpture exhibition in Bienne, in 1958. Lives in Lausanne.

**Goeritz, Mathias.** Born in Danzig in 1915. Studied in Berlin. Doctorate in philosophy. Then the Berlin-Charlottenburg School of Arts and Crafts. Worked in several studios in Berlin, Paris and Basel. Contacts with the Brücke painters (Heckel, Schmidt-

Rottluff, Kaus) and with sculptors Kaethe Kollwitz and Ernst Barlach. During the last war he lived in Spanish Morocco (Tetuan), then in Spain. In Madrid from 1947 to 1949. In 1948 founded the "Altamira School" that exerted a great influence on young Spanish painting. At the invitation of the University of Guadalajara, he went to Mexico in 1949 and settled in Mexico City where he has been working since then as sculptor and architect. Director of the School of Fine Arts at the Spanish-American University. Has made monumental sculptures and paintings. In 1952-1953 built the experimental museum *El Eco* (the Echo) and in 1958 created a "Satellite City" composed of tall towers without any decoration on a public square of a new district of Mexico City. One-man sculpture shows: Proteo Gallery, Mexico City 1955; Carstairs Gallery, New York 1956. Lives in Mexico City. Bibl. Teran, "Mathias Goeritz: An Introduction," *Dimension*, University of Michigan, Autumn 1956; Sartoris, *Encyclopédie de l'Architecture nouvelle*, vol. III, Hoepli, Milan 1954.

**Gonzalez, Julio.** Born in Barcelona in 1876, died in Arcueil, near Paris, in 1942. Father and grandfather were jewelers. An apprentice in the father's shop. Went to Paris, with his brother, in 1900. Painted and drew, did little sculpture. In 1908, death of his brother deeply affected Julio, who took refuge in isolation. Executed a few sculptured works in 1910-1912. About 1927 he began to sculpture with more constancy. Worked from 1930 to 1932 in close association with Picasso whom he helped master the technique of sculpture in iron. Individual exhibits: Galerie Le Centaure, Brussels, in 1931; Galerie Percier, Paris, in 1934; Galerie des Cahiers d'art, Paris, in 1935. His outstanding work, *La Montserrat*, was exhibited in the Spanish Pavilion of the Paris World Fair, in 1937. Retrospective showings of his work at the Museums of Modern Art of New York, Paris and Amsterdam. Bibl. *Julio Gonzalez*, The Museum of Modern Art, New York 1956; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart, 1955; Degand, *Gonzalez*, Amsterdam 1956; *Sept Pionniers de la Sculpture Moderne*, Yverdon, Switzerland 1954; Degand, "Julio Gonzalez," *Art d'Aujourd'hui*, Paris, January 1950.





Julio Gonzalez, *The Kiss*, 1930

**Gordin, Sidney.** Born in Cheliabinsk, Russia, in 1918. Emigrated to the United States at the age of four years. Studied at the Cooper Union Art School, New York. Several one-man shows in New York,

mainly at the Borgenicht Gallery. Has participated in numerous exhibitions at various museums in the United States. Has taught in several New York institutions. Abstract compositions in steel, bronze,



Sidney Gordin, *Fantasy*, 1957

silver. Pure geometry, often stripped to the sheer horizontal and vertical. Lives in New York.

**Gorin, Jean.** Born in Saint-Emilien-Blain, France, in 1899. Grande Chaumière Academy in Paris, then the School of Fine Arts in Nantes. First a painter. Went through several phases before tackling purely plastic problems (1926). In relation with Mondrian since 1927. Member of the "Cercle et Carré" (1930) and "Abstraction-Création" (1932) groups, with which he exhibited. Reliefs and sculpture in polychrome wood since 1928. Participates regularly in the Salon des Réalités Nouvelles. Retrospective show of his painting (up to 1928) at the Galerie Colette Allendy, Paris, in 1957. Lives in Le Perreux, near Paris.

Bibl. Biederman, *Art as the Evolution of Visual Knowledge*, Red Wing, Minnesota 1948; *Témoignages pour l'art abstrait*, Paris 1952; Seuphor, *Dictionnaire de la peinture abstraite*, Hazan, Paris 1957.

**Gould, David.** Born in New York in 1929. Has exhibited in New York (Downtown Gallery), Munich (Galerie Otto Stangl) and Florence (Galleria Numero). Presently lives in Florence.

**Grard, Georges.** Born in Tournai, Belgium, in 1901. Studies at the Academy of his native town. In 1931 he settled in Saint-Idesbald, a village on the Belgian coast. Has been through very difficult times. Small figures in terra-cotta. After 1945 large figures in stone and in bronze, mainly feminine nudes done in a manner that is both monumental and sensual. Lives in Saint-Idesbald.

**Greco, Emilio.** Born in Catania, Italy, in 1913. Apprenticeship in the studio of a sculptor of funeral monuments. Frequented the Palermo Academy of Fine Arts during his military service. Settled in Rome after the war and held his first one-man show at the Galleria Il Cortile in 1946, which was followed by many other individual exhibits in Italy and in the United States. Has participated in the Venice Biennials, the Rome Quadrennials and in all the main open-air sculpture exhibitions (Paris, Antwerp, London, Arnhem). Figurative sculpture of a refined and spiritual elegance. Professor at the Naples Academy of Fine Arts. Lives in Rome.

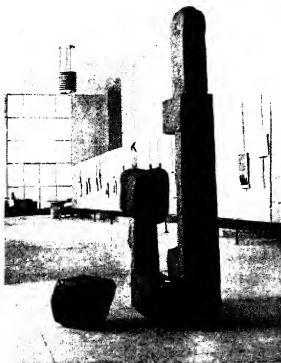
Bibl. *International Exposition of Contemporary Sculpture*. Rodin Museum, Paris 1956; *Scultura italiana del XX° Secolo*, Editalia, Rome 1957.

**Grippe, Peter.** Born in Buffalo, United States, in 1912. Studies in sculpture and drawing in the Academies of his native town and in New York. Has been exhibiting since 1932. Numerous single-artist exhibits mainly at the Willard Gallery, New York. Has participated in the main art exhibitions in United States museums. Has taught in several colleges and universities. Lives in New York.

**Guerrini, Lorenzo.** Born in Milan in 1914. Studied in academies in Rome and Berlin. Travels and studies in Paris, Austria, Czechoslovakia, Poland, Germany, Brazil. First one-man show at the Barboux Gallery, Milan, in 1947. He then took part in numerous group shows in Italy and abroad. In 1953 he started sculpturing directly on stone and executed abstract works of a moving simplicity showing a certain affinity with Wotruba's work. A sojourn and show in Brazil (Sao Paulo Museum of Modern Art) in 1955. Lives in Rome.

## H

**Haber, Shamaï.** Born in Lodz, Poland, in 1922, of a family of artists. Brought up in Israel. Self-taught. Settled in Paris since 1949. Participated several times in the Salon de la Jeune Sculpture. Figurative works of biblical inspiration. Next turned to abstract forms through which he expresses himself with nobility and power. He exhibited a re-



Shamaï Haber, Sculpture, 1957

markable double stèle in black stone at the Salon des Réalités Nouvelles in 1957.  
Bibl. Delloye, "Shamaï Haber," *Aujourd'hui*, No. 18, Paris 1958.

**Hague, Raoul.** Born in Constantinople in 1905 of Armenian parents. Went to the United States in 1921, first to Iowa, then, in 1925, to New York. Studies at the Beaux-Arts Institute of Design and at the Art Students' League (1926-1928). Cut directly in stone from 1928. Became an American citizen in 1930. Was in the army from 1941 to 1943. Travels to London, Paris, Rome, Cairo. Has participated in several sculpture exhibitions in the United States. Lives in Woodstock, New York State. Bibl. *12 Americans*, The Museum of Modern Art, New York 1956; Hess, "Introducing the Sculpture of Raoul Hague," *Art News*, New York, January 1955.

**Hajdu, Etienne.** Born in Turda, Rumanian Transylvania, in 1907, of Hungarian parents. At the age of twenty he left for Paris, where, for three years, he attended Bourdelle's and Niclausse's studios. Acquired French nationality in 1930. Travels in Greece, Crete and Holland. Traveled throughout France on a bicycle "from cathedral to cathedral,



Henri Hamm, Sculpture, 1950

from church to cloister, to become acquainted with the Roman art of Burgundy, Auvergne and Languedoc." His sculpture became abstract in 1934. First exhibit (with Vieira da Silva and Arpad Szenes) at the Galerie Jeanne Bucher in 1939. Demobilized in 1940, he happened to be in the Pyrenees where he worked for several years as marble-mason. He came back to figurative art and sculptured small bas-reliefs and figures of enlarged insects. He returned to Paris where he held several one-man shows at the Galerie Jeanne Bucher (1946, 1948, 1952, 1957), participated in the Salon de la Jeune Sculpture, the Salon de Mai, the open-air Biennials of Antwerp and Sao Paulo, the New Decade exhibition at the New York Museum of Modern Art and in a number of other shows. He exhibited at the Kunsthalle in Berne (along with the painter Tal Coat), in 1957. Individual exhibit at the Knoedler



Etienne Hajdu, 1955

Gallery, New York, in 1958. Lives in Bagneux, near Paris.

Bibl. Seuphor, "Hajdu," *Artistes de ce temps*, Paris 1950; Ganzó, "Hajdu," *Le Musée de Poche*, Paris 1957; *The New Decade*, Museum of Modern Art, New York 1955; Seuphor, *Hajdu*, Knoedler Galleries, New York 1958.

**Hajek, Otto** Hervert. Born in Kaltenbach, Germany, in 1927. Studies at the Stuttgart Academy. Study travels in England and in Italy. Since 1948 has participated in numerous group shows in Germany. Abstract compositions in spatial rhythms (*Raumknoten*) on a horizontal-vertical theme. Lives in Stuttgart.

**Haller, Hermann.** Born in Berne in 1880, died in Zürich in 1950. Studied architecture and painting

in Munich and Stuttgart. Began sculpturing in Rome in 1905. He lived in Paris from 1907 to 1914. Participated in the Venice Biennial in 1934.

Bibl. Joray, *La Sculpture moderne en Suisse*, Neuchâtel, 1955.

**Hamm, Henri.** Born in Bordeaux in 1871. Studies at the Fine Arts School in his native town and with the sculptor Magessi. In 1897 he founded the Société d'art moderne of Bordeaux. Settled in Paris in 1902. Co-founder of the Salon d'Automne. In relation with Picasso, Max Jacob, André Salmon and Apollinaire at the "Bateau Lavoir" in Montmartre. Created geometric forms, unadorned, for the glass industry. Executed numerous small art objects in silver and in horn. Militated in favor of modern art and used his influence at the Salon d'Automne to bring in le Douanier Rousseau, Delaunay, La Fresnaye,

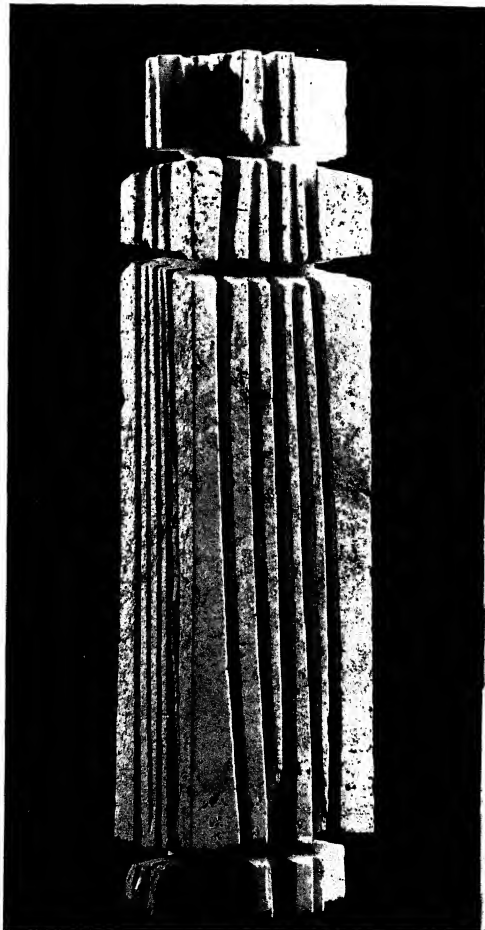
**Zadkine.** From 1918 to 1936 he taught decorative sculpture (abstract forms) in various Paris schools. He has participated in the Salon des Réalités Nouvelles since 1945 at which time he executed larger abstract works in plaster. One-man show of sculpture and white reliefs at the Galerie Pierre, Paris, in 1953. Took part on several occasions in the Salon de la Jeune Sculpture. In his large plaster works of the last years, Hamm seeks the emphasis of a simple raised line whose shadow is cast sharply on the white. At over eighty, he is up with the youngest sculpture of our time. Lives in Paris.

**Hare, David.** Born in New York in 1917. Studies in New York, Arizona, Colorado, California. Biologist and chemist. Worked in color photography from 1938 to 1943. Took up sculpture in 1944. Collaborated on the VVV magazine in 1942-1943. Numerous single-artist shows in New York since 1944, mainly at the Kootz Gallery. Participated in the "Fourteen Americans" exhibition at the Museum of Modern Art in New York in 1946, as well as in "The New Decade" at the Whitney Museum in 1955. Has published numerous articles in America and in France. Frequent stays in Paris where he is closely linked to the Surrealist group. Lives in New York.

Bibl. Miller, *Fourteen Americans*, The Museum of Modern Art, New York 1946; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955.

**Hartung, Karl.** Born in Hamburg in 1908. Apprenticeship in a wood sculpturing studio (1923-1925). Fine Arts School in Hamburg (1925-1929). In Paris from 1929 to 1932, influenced by Maillol and Despiau. In Florence in 1932-1933, then in Hamburg (1933-1936). Settled in Berlin since 1936. Professor at the Fine Arts School of this city since 1951. In the army from 1941 to 1945. Did his first abstract works in 1933. Has participated in all the important sculpture exhibitions in Germany and abroad (Paris, Amsterdam, Antwerp, London, Madrid, Switzerland, Sweden, Brazil, United States). Lives in Berlin-Wilmersdorf.

Bibl. Trier, *Moderne Plastik*, Frankfurt-on-the-Main 1955; *German Art of the Twentieth Century*, Museum of Modern Art, New York 1957; Schaefer-Simmern, *Sculpture in Europe Today*, California Press 1955.



Karl Hartung, Sculpture, 1958

**Hausmann, Raoul.** Born in Vienna, Austria, in 1886. Was co-founder, with Huelsenbeck, of the Berlin Dada movement in 1919. Author of numerous manifestos. Has composed photomontages which are famous today. Friendly with Schwitters and Arp. Executed Dada sculptures and reliefs around 1920. Most of them are now lost. Lives in Limoges, France.

**Heide (Herman van der Heide).** Born in Holland in 1917. Self-taught. Abstract works in concrete, iron and wood. Lives in Amsterdam.

**Heiliger, Bernhard.** Born in Stettin, Germany, in 1915. Arts and Crafts School in his native town and the Berlin Academy. Numerous shows in Germany and abroad since 1945. Participated in the Biennials of Sao Paulo (1953), Venice (1956), Antwerp (1957). Professor at the Berlin Academy. Monumental work at the German Pavilion at the Brussels International Exhibition in 1958. Lives in Berlin.

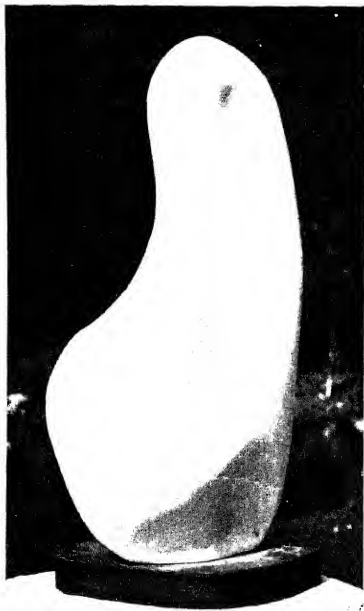


Bernhard Heiliger



Barbara Hepworth, 1957

**Hepworth, Barbara.** Born in Wakefield, England, in 1903. Studies at the Leeds Art School in 1920, then at the Royal Art College in London (1921-1924). Classmate of Henry Moore. In Italy from 1924 to 1925, received lessons in direct cutting in marble from the master Ardini. First exhibition in London in 1928. First married to the sculptor John Skeaping, then, in 1930, to the painter Ben Nicholson by whom she had three children (triplets) in 1934. Lived in Hampstead, a suburb of London, from 1927 to 1939, then settled in Saint Ives, in Cornwall. Trip to Paris in 1932. Visited Brancusi, and the studio of Arp, of whom she has retained a deep impression. In 1933, member of the Paris "Abstraction-Création" group and of the London "Unit One" group. Numerous single-artist shows in London, mainly at the Lefevre Gallery. She has exhibited since 1956 at Gimpel Fils, London, and at the Martha Jackson Gallery, New York. Has participated in all the big international sculpture exhibitions. From 1955 to 1957 a traveling retrospective show of her work was shown in several museums in the United States.



Barbara Hepworth, Marble Form (coré), 1956

Has executed public monuments in Great Britain. Lives in Saint Ives.

Bibl. *Barbara Hepworth. Carvings and Drawings*, Lund Humphries, London 1952; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; Heron, "Barbara Hepworth-Carver," *Arts Digest*, New York, May 1955; Lewis, "Moore and Hepworth," *College Art Journal* U.S.A. 1955; *Témoignages pour la sculpture abstraite*, Paris 1956; Rouve, "Maturité de Barbara Hepworth," *Prisme des Arts* No. 8, Paris 1947; *The World of Abstract Art*, Wittenborn, New York 1957; Trier, *Moderne Plastik*, Frankfurt-on-Main 1955.

**Herbin, Auguste.** Born in Quiévy, in the north of France, in 1882. Cubist painter and abstract painter. Executed sculptures and reliefs in 1920-1921. Polychrome woods, symmetric geometry. Lives in Paris. Bibl. Jakovski, *Herbin*, "Abstraction-Création," Paris 1933.

**Hermanns, Ernst.** Born in Munster, Germany, in 1914. Studied in Aix-la-Chapelle and Dusseldorf. Military service from 1939 to 1945. Sculpting since 1945. Co-founder of the "Junger Westen" group. Has participated in numerous sculpture exhibitions in Germany, also in the Antwerp Biennial and in the Milan Triennial (1957). Harsh abstract style, search for formlessness. Lives in Munster.

**Heron, Hilary.** Born in Dublin in 1923. Studied at the National College of Art in her native city (1942-1944). Trips to France and Italy (1948). Shows regularly at the Irish Exhibition of Living Art. One-man shows at the Victor Waddington Galleries, Dublin, in 1950 and 1953. Represented Irish sculpture at the Venice Biennial in 1956. Participated in several group exhibitions in the United States, Germany, Sweden. Trip to Paris in 1950, to Spain in 1953, to Italy and China in 1956. Her work (wood, stone, steel) has marked distinction of style (*Figure Head*, 1952; *Pillow Talk*, 1953) and is not without a certain humor (*Man in Steel*, 1957; *Static Bird*, 1956). Lives in Leixlip, Ireland.

**Hill, Anthony.** Born in London in 1930. First a painter. Began doing abstract reliefs in 1954 and, shortly afterward, gave up painting to devote himself entirely to his constructive work, which shows marked purity of conception. Utilizes copper, aluminium, formica, wood, transparent materials. Pursuit of rhythmic measure. Geometric experimentation. Has exhibited in London since 1950. Publishes articles in several modern art magazines. Lives in London.

**Hiller, Anton.** Born in Munich in 1893. Studied at the Sculpture School in his native city. Study trips to Italy (1924 and 1927) and to France (1926). Greatly impressed by Rodin's and Maillol's works. Since 1946, professor at the Munich Fine Arts Academy. Has participated in exhibitions in Berlin,

Munich, Hamburg, Rome, Milan. The human figure (in wood, in bronze) reduced to the essential plastic elements. Lives in Munich.

**Hiquily, Philippe.** Born in Paris in 1925. Classical studies. With the armed forces from 1944 to 1947 (campaign of France and Indochina). Ecole des Beaux-Arts from 1947 to 1950. Participates in the Salon de Mai and the Salon de la Jeune Sculpture. Working with iron since 1951. Lives in Paris.

**Hoflehner, Rudolf.** Born in Linz, Austria, in 1916. Began as a metallurgist. Architectural studies at the Technical School and two years at the Fine Arts Academy, in Vienna. Painter and engraver, then sculptor. Specialized in steel sculpture. Member of the Art Club of Vienna. One-man shows in Vienna (Würthle Gallery), Linz (Museum), Munich (Gurlitt Gallery), Basel (Modern Art Gallery). Has



Rudolf Hoflehner, Figure, 1954



Siem van den Hooonaard, The Wrestler, about 1937

participated in the Venice and Sao Paulo Biennials, and in several other exhibitions in Holland, Italy, and the United States. Travelled and studied in France, Italy, Germany, Greece, Crete, Yugoslavia. By his creations in iron, which show a highly varied, frank, and clear inspiration, Hoflehner is one of the strongest representatives of contemporary sculpture. Lives in Vienna.

**Hooonaard, Siem van den.** Born in Rotterdam in 1900, died in Holland in 1938. Goldsmith and sculptor. He was the first Dutchman to use iron in free plastics between 1931 and 1937. Metal figures and masks. Died practically unknown after a single trip to Paris. His work was rescued from oblivion by Mr. Hammacher, curator of the Kröller-Müller Museum.



**Hsiung, Ping-Min.** Born in Nanking, China, in 1922. Studied philosophy. Mobilised in 1944. Did painting and modelling in his leisure time. In 1947, he was sent to Paris as a French Government Scholar candidate for the doctorate in philosophy. Shortly after his arrival, he gave up his thesis project and resolved to devote himself to sculpture. Began in Gimond's atelier at the Beaux-Arts, and worked in several other ateliers. "A long period of apprenticeship and disapprenticeship, of doubting and of affirming." Began to exhibit in 1950. Participated in the Salon d'Automne, then in La Jeune Sculpture, the Salon des Réalités Nouvelles, and the Salon de Mai. One-man show at the Iris Clerf Gallery, Paris, in 1956. Lives in Paris.

**Hubacher, Hermann.** Born in Bienne in 1885. School of Fine Arts in Geneva, then the Academy in Vienna. Participated in the Venice Biennial. Executed monumental works in Zürich, Berne, Geneva, Winterthur, Thun. Sober academicism. Lives in Zürich.

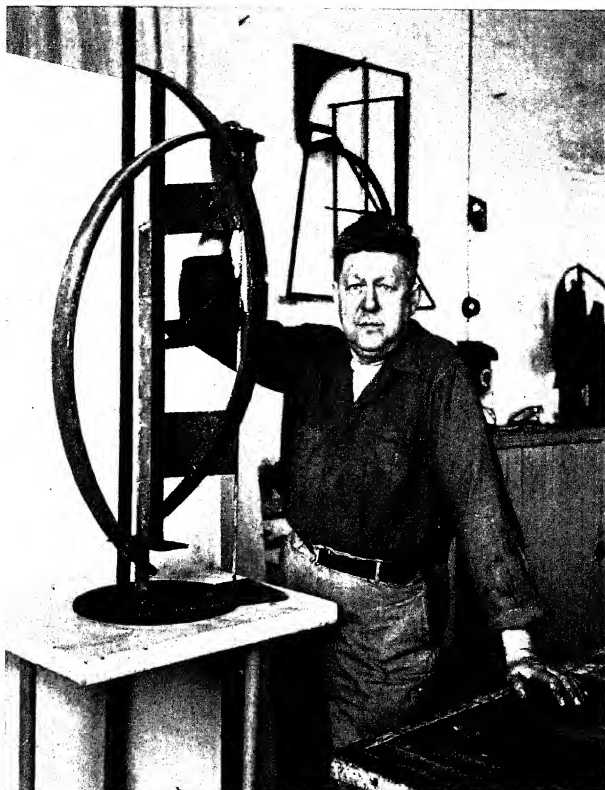
**Hudson, Tom.** Born in Durham, England, in 1922. Studied in art colleges in Sunderland and London. Participated in several exhibitions in Great Britain. Now teaching at Leeds College of Art. "Abstract construction is not simply a technique, it is also a way of thought, a conscientiously controlled technique joined with an art of intuitively organized relationships" (Hudson). Lives in Leeds.

**Hutchinson, Louise.** Born in Mainz, Germany, in 1893. Studied in Friburg, Geneva, London. Was for a long time a well-known photographer, under the name of Li Osborne. Began sculpting during the last war, at first in Zürich, subsequently in London. Participated in several group shows. One-man shows at the Beaux-Arts Gallery, London, in 1953 and 1956. Principally executes portraits (Arp, Albert Schweitzer, *King Lear*) in a style tinged with expressionism. Lives in Essex, England.

**Iché, René.** Born in Sallèles-d'Aude, France, in 1897, died in 1954. After seeing volunteer service in the war of 1914-1918, he became apprenticed to a restorer of historical monuments. Studied bronze casting with Gravelle and architecture with Auguste Perret. Exhibited for the first time in 1926. Responsible for numerous public monuments, and notably for bas-reliefs at the 1937 International Exhibition. Many portraits. Was president of the sculptors' union founded by him.

**Ipoustéguy, Jean.** Born at Dun-sur-Meuse, France, in 1920. Had his first instruction in drawing in Robert Lesbounit's studio, in Montparnasse. Participated in the Salon de Mai and Salon de la Jeune Sculpture in Paris. Has also done tapestries. "I allow myself to go along turn by turn with the two main trends which have brought sculpture down to us in its present-day form: the classical trend and the baroque trend. With the former, sculptural mass obtrudes upon and repels light; with the latter, light envelops and penetrates the sculptural mass" (Ipoustéguy). Lives in Cholsy-le-Roi, near Paris.

**Jacobsen, Robert.** Born in Copenhagen in 1912. First sculptures (in wood) in 1930. Exhibited his first direct sculptures (granite, marble, limestone) in Denmark in 1941. Settled in Paris in 1947 and belonged to the group of artists of the Galerie Denise René. One-man shows at this gallery from 1948 to 1953. First worked with iron in 1949. Work generally abstract and very severe. However, he exhibited iron *dolls* at the Galerie de



Robert Jacobsen

France, Paris, in 1957. One-man shows in Copenhagen, Brussels, Liège, Amsterdam, Stockholm, Berlin, Basel. Participated in many group shows in France (Salon des Réalités Nouvelles, Salon de Mai, Jeune Sculpture) and in most of the European countries. At present, belongs to the group of the

Galerie de France. Lives near Paris. Jacobsen's austerity is not rigid and does not exclude play. He invites, not poetry, but axioms. However, this plastic truth is expressed in an idiom that is constantly new, always brief, and perfectly polished. There often appears a reminiscence of Mondrian.

The sculptor shows a predilection for the straight, dead-black iron bar, and for the use of the right angle, but always joins to it an inclined line, a curved line, some movement or other that contradicts and comes to terms with the neo-plastic sign. Bibl. *Premier bilan de l'Art actuel*, Paris 1953; *Témoignages pour l'Art abstrait*, Paris 1952; Dewasne, *Le sculpteur Robert Jacobsen*, Copenhagen 1951; Degand, "Jacobsen," *Art d'Aujourd'hui*, Paris, December 1951; *Les Sculpteurs célèbres*, Mazenod, Paris 1954; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955.

**Jancić, Olga.** Born in Bitolj, Macedonia, in 1929. Studied at the Belgrade Academy of Fine Arts (1950). Worked five years with the sculptor Rosandić. Participated in several exhibitions in Yugoslavia, also in Egypt and in Italy. Travels: Paris (1952 and 1955), Greece (1955), and Italy (1957). Lives in Belgrade.

**Jendritzko, Guido.** Born in Kirchhaim, Germany, in 1925. Studied at the Berlin Academy (under Karl Hartung) from 1950 to 1956. Lives in Berlin.

**Jespers, Oscar.** Born in Antwerp in 1887. Studied

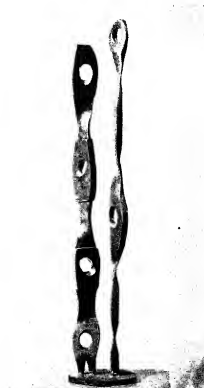
at the Ecole des Beaux-Arts in his native city. His work was at first expressionistic, then became more stylized while remaining figurative. Has participated in many exhibitions in Belgium and elsewhere, principally in Paris and Amsterdam. Sculptured and terra-cotta objects. Many public monuments in Belgium. Was for a long time a professor at the Graduate School of Architecture and Decorative Art in Brussels, where he greatly influenced his pupils. Lives in Brussels.

**Jevrić, Olga.** Born in Belgrade in 1922. Studied music, later sculpture at the Academy in her native city. Has been exhibiting since 1948. Participated in the International Exhibition of Contemporary Sculpture at the Rodin Museum in Paris, in 1956. Short stays in Italy, Greece, France, England. Lives in Belgrade.

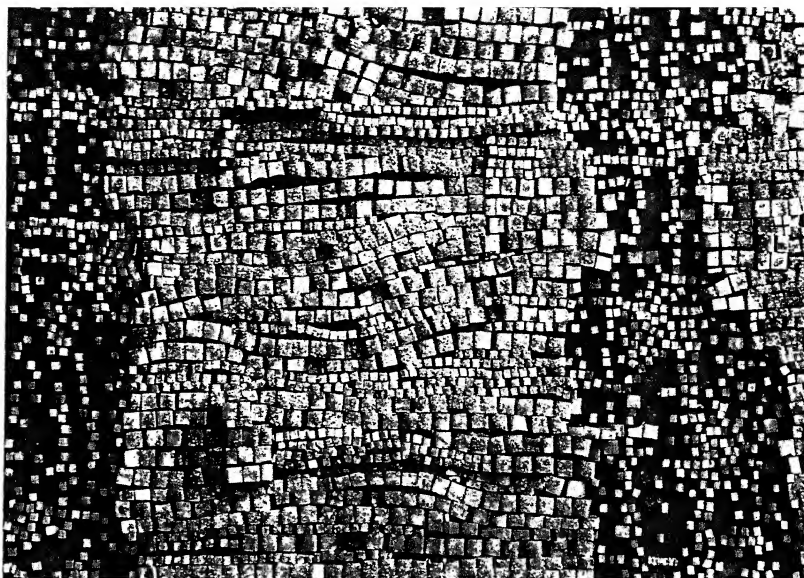
**Jonas, Siegfried.** Born in Geneva in 1909. Took sculpture courses at the Fine Arts Academy in his native city. Period of study in Paris from 1931 to 1933. Settled definitely in Paris in 1946. Has participated in the Salon de la Jeune Sculpture, in *Réalités Nouvelles*, and in several other group exhibitions. Lives in Paris.



Olga Jevrić, Project for a Monument, 1956



Herbert Kallem, Interlude



Zoltan Kemeny, Thousand Souls, 1957

**Kallem, Herbert.** Born in Philadelphia, U.S.A., in 1909. Studied in several New York art schools. Participated in many group exhibitions in the United States. Member of the Society of American Abstract Artists. One-man shows since 1949, mainly at the Roko Gallery, New York. Lives in New York.

**Karsten, Charles.** Born in Amsterdam in 1904. Active as an architect. Sculptor since 1950. Self-taught. Abstractionist tendency. Founding member of the "Liga Nieuw Beelden" Association. Lives in Amsterdam.

**Kearl, Stanley Brandon.** Born in Waterbury, Connecticut, in 1913. Studied art at Yale University (1942). Art professor at the University of Minnesota. First a painter. Later devoted himself entirely to

sculpture. Settled in Rome in 1949. Numerous exhibitions in Europe and in the United States since 1951. Lives in Rome.

**Kelder, Toon.** Born in Rotterdam in 1894. Attended academies in his native city and in The Hague. Traveled in Europe and North Africa. Since 1950, he has been doing very spatial sculptures in wood, stone and wire. One-man show at the Stedelijk Museum, Amsterdam, in 1953. Lives in The Hague.

**Kemeny, Zoltan.** Born in Banica, Transylvania, in 1907. Began as a cabinet-maker, later studied architecture and attended the Fine Arts School in Budapest. Moved to Paris in 1930. Launched as an industrial designer. Settled in Switzerland in

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1942. Editor for a fashion magazine. Took up painting again and exhibited in Zürich in 1945, then in Paris in 1946. In 1957, at the Facchetti Studio in Paris, he exhibited iron and copper reliefs of a highly special nature. Simple themes used in continuous rhythms, often with a hallucinatory effect. Lives in Zürich.

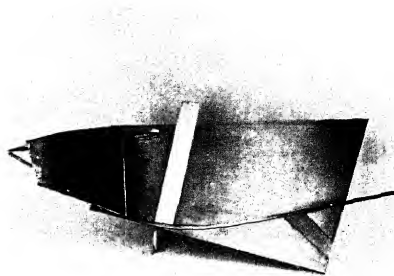
**Kiesler, Frederik.** Born in Vienna in 1892. Studied at the Technical School and at the Academy in his native city. Worked with Adolf Loos in 1910. Built very modern sets for the theatre, in Berlin, in 1923. Belongs to the Dutch group "De Stijl." Active as an architect. Moved to New York in 1926. Participated in the Surrealist Exhibition at the Maeght Gallery, Paris, in 1947. Since then, has done large-dimensional wood sculpture. Inventor of new spatial concepts in art and architecture. Lives in New York.

**King, William.** Born in Florida in 1925. Studied in New York. Traveled in Italy in 1950 and 1956. Has participated in several group shows in museums in the States. One-man shows in New York (Roko Gallery and Alan Gallery). Teaches at the Brooklyn Museum. Lives in New York.

**Kipp, Lyman.** Born in Dobbs Ferry, New York, in 1929. Studied at the Pratt Institute (1950-1954) and at Cranbrook Academy, Michigan (1952). One-man shows at the Betty Parsons Gallery, New York, in 1954, 1955, and 1958. Participated in numerous group shows in the States.

**Kirchner, Harald.** Born in Berlin in 1930. Studied at the Academy there. Sculpturing in metal since 1954. First exhibition in Berlin in 1955. Since then has participated in exhibitions in Germany, Italy, and Belgium. Executes works in close relationship with architecture. Lives in Berlin.

**Kirchner, Heinrich.** Born in Erlangen, Germany, in 1902. Studied with Hahn, in Munich, and at the Académie Julian, in Paris (1924-1932). Since 1953, has been a professor at the School of Plastic Arts in Munich. Participated in the International Exhibition of Contemporary Sculpture at the Rodin Museum, Paris, in 1956. Lives in Munich.



Harald Kirchner, Construction

**Knapp, Stefan.** Born in Bilgoraj, Poland, in 1921. Fighter pilot with the R.A.F. from 1942 to 1945. Studied at the Slade School in London (1947-1950). Exhibited sculptures at the London Gallery, in 1947, and enamel work at the Hanover Gallery, in 1956. Lives in London.



Carel Kneulman, Resurrection of Lazarus, 1957

**Kneulman, Carel.** Born in Amsterdam in 1915. Studied at the Fine Arts Academy in his native city (1940-1943). Since 1949, has taken part in all major sculpture exhibitions in Holland, and also showed at the open-air sculpture Biennial in Antwerp, in 1953. Travels in England, Belgium, France, Germany, Switzerland, Spain, Portugal. Has executed many public monuments in Holland. His work often shows religious inspiration (*Jacob and the Angel*, 1956; *The Resurrection of Lazarus*, 1957), and occasionally a symbolism with an expressionist note (*Warning against Destruction*, 1956; *Icarus Falling*, 1956). Lives in Amsterdam.

**Knoop, Guitou.** Born in Moscow in 1902. Name of Dutch origin. Came to Paris in 1927. Pupil of Bourdelle. French citizenship in 1933. At the outbreak of the war, she was exhibiting in New York, where she has remained since. She has come to France nearly every year since 1945. Has executed many busts. Influenced by Despiau. Participated in the Salon des Tuileries from 1929 to 1937. First single-artist show at the Galerie Cardo, Paris, in 1932. Other single-artist shows: Galerie Vignon, Paris, 1935; Arts Club of Chicago, 1935; Wilden-

stein Gallery, New York, 1944, etc. In 1948, she took up abstract art. She has since participated in many group exhibitions in America and in Paris. One-man shows of abstract works: Galerie Pierre, Paris, 1949; Betty Parsons Gallery, New York, 1949; Galerie Schoeller, Paris, 1958. She has also participated in the Salon de la Jeune Sculpture and in *Réalités Nouvelles*. Influenced and guided by Jean Arp. For a short time, underwent the influence of Laurens. The recent work of Guitou Knoop shows an aristocratic treatment of sculpture in the round. Classic composition stripped to its essential elements. Lives in New York and Paris.

**Koch, Ödön.** Born in Zürich in 1906. Initially studied tapestry. Began as a self-taught sculptor in 1938. Participated in the Exhibition of Swiss Sculpture at Biene, in 1958. Lives in Zürich.

**Koenig, Fritz.** Born in Würzburg, Germany, in 1924. Studied sculpture at the Munich Academy (1946-1952). Has traveled and studied in France, Belgium, Italy, Greece, Egypt. Has participated in international sculpture exhibitions in Antwerp, Rome, Arnhem, Brussels, and in exhibitions in Berlin and Munich. Obtains hallucinatory effects through highly studied repetition of a simple motif (*Camargue*, 1957; *Crowd*, 1957). A certain English influence (that of Armitage) shows up in his recent work. Lives in Landshut, in Bavaria.

**Kohn, Gabriel.** Born in Philadelphia, U.S.A., in 1910. Studied art at Cooper Union and at the Beaux-Arts Institute of Design in New York. Military service from 1942 to 1945. Worked in Zadkine's studio in Paris, in 1946-1947. Then sojourned in France and Italy. Participated in exhibitions in Rome (1949) and in Paris (1950). Now living in New York.

**Kolbe, Georg.** Born in Waldheim, Germany, in 1877, died in Berlin in 1947. Studied painting in Leipzig, Munich, and Dresden. From 1899 to 1900, he traveled in France and Italy. Then began to do sculpture. In Berlin from 1903 on. Traveled in Egypt and Greece. Bibl. Trier, *Moderne Plastik*, Frankfurt-on-Main 1955.



Guitou Knoop, *Concentration*, 1958

**Kollwitz, Käthe.** Born in Königsberg, East Prussia, in 1867, died in Moritzburg, near Dresden, in 1945. Studied in Berlin and Munich. Attended the Académie Julian, in Paris; visited Rodin and Steinlen. Great friend of Barlach, and influenced by Daumier. Her teaching career at the Berlin Academy was ended at Hitler's orders. Her work is deeply human and of lofty spirit.

**Kosnick-Kloss, Jeanne.** Born in Glogau, Silesia, in 1892. Studied in Cologne and Geneva. Moved to Paris in 1925. Met Otto Freundlich in 1929 and worked in close collaboration with him until his death in 1943. First sculptures in 1933. Executed abstract sculptures and reliefs, some of them polychrome. Member of the "Abstraction-Création" group. Several exhibitions at the Galerie Colette



Gyula Kosice with a Work  
in Plexiglass, 1958



Ivan Kozarić, Torso, 1956



Norbert Kricke

Bibl. Hans Kollwitz, *Käthe Kollwitz*, Berlin 1952; Trier, *Moderne Plastik*, Frankfurt-on-Main 1955; *German Art of the Twentieth Century*, Museum of Modern Art, New York 1957.

**Kosice, Gyula.** Born on the Czecho-Hungarian frontier in 1924. Moved to Argentina in 1928. Naturalized Argentine citizen. One of the founders of *Madism*. Animating spirit of various exhibitions of *Arte Madí* in Buenos Aires. Trip to Paris in 1958. In that same year, exhibited abstract sculptures in plexiglass at the Galerie Denise René. Lives in Buenos Aires.

Bibl. Kosice, "Non-figurative Art Trends in Latin America," *The World of Abstract Art*, New York 1957.

Allendy, Paris. Participates regularly in the Salon des Réalités Nouvelles. Lives in Paris.

Bibl. Seuphor, *Dictionnaire de la Peinture abstraite*, Hazan, Paris 1957.

**Kozarić, Ivan.** Born in Petrinja, Yugoslavia, in 1921. Studied at the Zagreb Academy (1949). Has participated in several group exhibitions in Yugoslavia. Lives in Zagreb.

**Krasnov, Peter.** Born in the Ukraine in 1890. Apprentice to his father, an interior decorator. Moved to the United States in 1907. Has been living in Los Angeles since 1922. Self-taught. From 1935 to 1943, executed many massive pieces of sculpture

in wood, in addition to sectional sculptures in four, seven, and thirteen parts. Then abandoned sculpture to devote himself exclusively to pictorial studies, sometimes decorative.

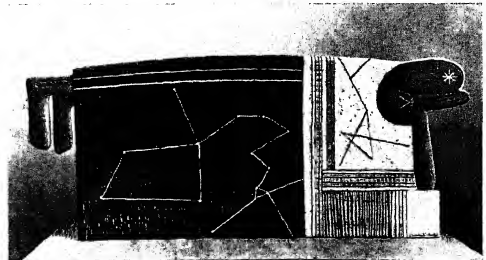
**Kricke, Norbert.** Born in Düsseldorf, Germany, in 1922. First studied in Berlin. Was an aviator in World War II. Attended the Berlin Academy. Returned to Düsseldorf in 1947. Traveled in France, Spain, Italy. First one-man show, Ophir Gallery, Munich, in 1954. Other one-man shows: Parnass Gallery, Wuppertal, 1954; Galerie Iris Clert, Paris, 1957; Kunstverein, at Friburg-in-Brigau, 1957. Works with steel wires, sometimes straight and joined together into sheaves, at other times knotted into balls, always with great skill and grace. Bibl. Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; *Norbert Kricke*, Kunstverein, Friburg 1957.

**Krizek, Jean.** Born in Czechoslovakia in 1919. Studied at the Fine Arts Academy in Prague. Moved to Paris in 1947. Executed his first stone work in the studio of the sculptor Condoy. Participated in the exhibition of "L'Art brut" at the Galerie Drouin, Paris, in 1948, and in several other Paris art events. One-man show at the Etoile Scellée, Paris, 1956. Lives in Paris.

**Lachaise, Gaston.** Born in Paris in 1882, died in New York in 1935. Studied in Paris (Ecole Technique Bernard-Palissy, Ecole des Beaux-Arts). Went to the United States in 1906. Was a sculptor's assistant until 1920, first in Boston, later in New York. Sculptured monumental female nudes from 1912 on. Collaborated on the decoration (reliefs) for Rockefeller Center, New York, in 1931 and 1935. Bibl. Richtie, *Sculpture of the Twentieth Century*, Museum of Modern Art, New York 1951.

**Lachat, Joseph.** Born in Moutier, Switzerland, in 1908. Began as a house-painter. School of Arts and Crafts in Hamburg and Basel. Traveled in Italy and Africa. Executes interesting sculptures covered with mosaics, somewhat reminiscent of Negro statues. Lives in Alicante, Spain.

**Lambert-Rucki, Jean.** Born in Poland in 1888. Studied at the Fine Arts Academy in Krakow. Traveled in Russia, Hungary, Greece, Italy, Austria, Belgium, Spain, Switzerland, Germany, North Africa. Came to France as a young man, volunteered for service in the war of 1914-1918. Naturalized French citizen. Was a member of the "Section d'Or." Exhibited at the Salon d'Automne and took part in many group shows. Executed monumental high-reliefs in cement in the Blois



Jean Lambert-Rucki, The Constellation Virgin



basilica. Decorated various churches in France, Belgium, America. Lambert-Rucki's sculpture interprets religious themes very freely. It bears the imprint of a highly personal style, one which is both naive and tender. Its lines are condensed, and strive to convey an impression of soul-stirring purity. Humorous motifs occur, and the influence of the primitives is everywhere apparent. Lives in Paris. Bibl. Pichard, *L'Art sacré moderne*, Arthaud, Paris 1953.

**Lamberechts, Frans.** Born in Brussels in 1909. Acquired technical skill in France from 1926 to 1932 with a team of stone cutters who went from north to south restoring churches and châteaux. Supplementary courses at the Brussels Academy of Fine Arts until 1934. Has participated in numerous exhibitions in Belgium since 1936. Travels in Holland, Greece, Germany. Abandoning decorative art, he began sculpturing figures which, stripped down, brought him to abstract composition. The half-smooth, half-rough stones called *Forms* which he sculptured in 1954 and 1955 are very simple geometric studies, combining severity with delicate technical sensitivity. He also sculpts nudes with a restraint that communicates emotion. Lives in Brussels. Bibl. Flouquet, "Frans Lamberechts," *La Maison*, Brussels, January 1957.

**Lardera, Berto.** Born in La Spezia, Italy, in 1911. Classical and advanced studies in Florence. For a



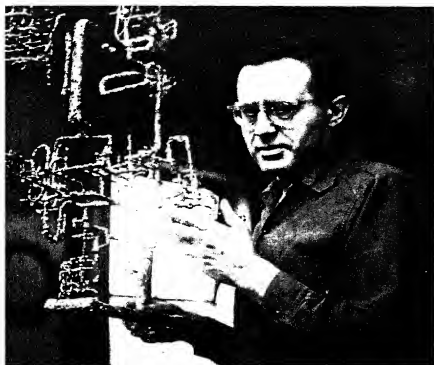
Frans Lamberechts, *Genesis*, 1950



Berto Lardera

short while, he attended the private School of Drawing of that city (1939). Self-taught as a sculptor. Settled in Paris in 1948. One-man shows: Milan, Il Milione Gallery, 1942; Paris, Galerie Denise René, 1948; Galerie Berggruen, 1954; New York, Knoedler, 1957; Krefeld, Haus Lange, 1956. Has participated in all the big international modern art exhibitions, particularly in Venice, Sao Paulo, Arnhem, Berlin, Kassel, in addition to the Salon de Mai, Salon des Réalités Nouvelles, and Salon de la Jeune Sculpture, all three in Paris. Lives in Paris. "It was the duty of the artist to re-live profoundly the new situation of man in the contemporary world, and to express its aspirations, its hopes, or its anxieties in plastic terms. It was the pioneering work of Gonzalez, of Calder, and of certain of the youngest generation of sculptors that made possible the discovery of new plastic solutions, by means of which the void could acquire expressive values in the absolute sense" (Lardera). Bibl. Seuphor, *Lardera*, Milan, 1953; Brion, *Art abstrait*, Albin Michel, Paris, 1956; Conil-Lacoste, "Lardera découpeur d'espace," *L'Œil*, Paris, January 1958.

**Lassaw, Ibram.** Born in Alexandria, Egypt, in 1913, of European parents. Has been living in the United States since 1921. American citizen. At an



Ibram Lassaw in his Studio, in 1956

early age, began the study of modeling at the Clay Club (1928-1932). Co-founder of the American Abstract Artists group in 1936. President of this society from 1946 to 1949. Was one of the first American sculptors to work in a purely abstract style (first abstract work about 1931). Has participated in all the major exhibitions in America since 1933, and also in the Venice Biennial in 1954. One-man shows at the Kootz Gallery, New York, in 1952, 1954 and 1958. Many pieces executed in connection with architecture in the United States. Has taught at the American University, Washington, D.C., and in his own studio. Lives in New York.

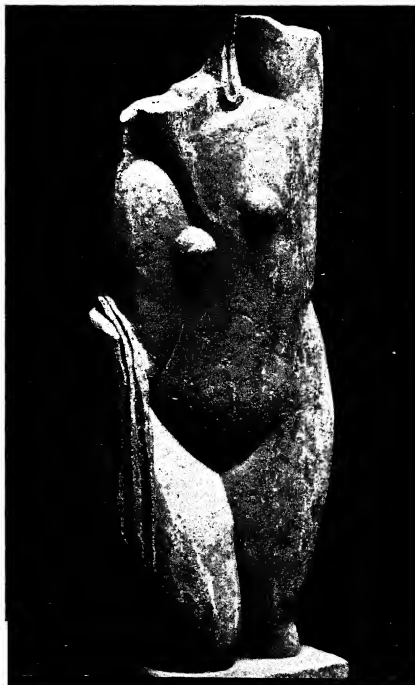
Bibl. Campbell, "Lassaw makes a sculpture," *Art News*, New York, March 1954; Miller, *12 Americans*, Museum of Modern Art, New York 1956.

**Latorre, Jacinto.** Born in Irun, Spain, in 1905. Began to sculpture at an early age, in Madrid, as a self-taught artist. Moved to Paris in 1939. Worked at the Grande Chaumière Academy with Wierick and Desplau. Participated in many group shows, particularly in the Salon de la Jeune Sculpture and the Salon des Réalités Nouvelles, in Paris. Works with marble, wood, plaster, copper. One-man show at the Galerie de Verneuil, Paris, in 1958. Achieves rhythmic forms in space, in colored copper. Lives in Paris.

L

**Laurens, Henri.** Born in Paris in 1885, died there in 1954. Worked first as a decorator. Subsequently influenced by Rodin. Joined the Cubist movement in 1911 after meeting Braque. Then executed reliefs and polychrome sculptures, using geometric forms that changed into figures. Laurens never became an abstract sculptor. After 1930, his style rounded out, and his female figures became of monumental proportions. He next displayed a tendency to employ mythological themes, and executed the very poetical *Sirens*, and especially *Amphion*, the latter at Caracas. Laurens has done

Henri Laurens, Torso, 1925



some remarkable *collages*, and has illustrated collections of poems by his friends (Reverdy, Radiguet, Dermée). He exhibited for the first time at the 1913 Salon des Indépendants. He participated in the Section d'Or and in all the major art events since Cubism. He had one-man shows at the Galerie Carré, Paris, 1945, and at the Curt Valentin Gallery, New York, 1947. He participated in the Venice Biennial in 1948 and 1950, and at the exhibition of "Seven Pioneers of Modern Sculpture" at Yverdon, Switzerland, in 1954.

"Maillol held to a formal criterion of beauty in whose name he composed combinations of plastic 'selected bits.' For Laurens, form was a plastic idea, an investigation of the realm of primal matrices, of mysterious archetypes. The two artists knew and admired each other; but Laurens, smiling all the while, knew that the elder artist said of him: 'He does not dare *finish* his statues.' An admirably apt statement, and one that inevitably separates two realms: that of the centuries of naturalistic figuration, exhausted, nearing its end, unsuccessfully resuscitated by artists like Rodin and Maillol from the academicism in which it is dying; and that of the morphological revolutions, which go against the current of tedious perfection, back to the sources and the essence of art" (Pierre Guéguen).

Bibl. Raynal, *Laurens*, "L'Esprit nouveau," Paris 1920; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; *Les sculpteurs célèbres*, Mazenod, Paris 1954; Henri Laurens, *Le Point*, Lanzac 1946; Trier, *Moderne Plastik*, Frankfurt-on-Main 1955; *Sept Pionniers de la Sculpture moderne*, Yverdon 1954.

**Laurentis, Pietro de.** Born in Roccascaligna, Italy, in 1925. Studied at the Fine Arts Academy in Rome. First one-man show of sculptures and designs at the Il Pincio Gallery, Rome, in 1956.

**Le Corbusier** (Charles-Edouard Jeanneret). Born in La Chaux-de-Fonds, Switzerland, in 1887. Studied engraving technique (1901-1903). In Paris in 1908, then traveled in Germany. Settled in Paris in 1917 and began to build in 1922. Along with his architectural activity, Le Corbusier never stopped working in the plastic arts properly so called, painting and sculpture. Often, the superstructures of his

houses themselves may be regarded as sculptural compositions. Vainly does Le Corbusier proclaim that a house is a machine for living: in his work, free aesthetics never relinquishes its claims. Lives in Paris.

**Leewens, Willibrordus.** Born in The Hague, in 1923. Painter and sculptor (wood and stone). Has exhibited in Amsterdam, The Hague, Paris. Member of the Dutch group "Nieuw Beelden." Lives in The Hague.

**Léger, Fernand.** Born in Argentan, France, in 1891, died in Gif-sur-Yvette, France, in 1955. Began as a student of architecture, then became a painter. One of the main participants in Cubism. Wielded considerable influence over young artists through a private school that he and Ozenfant directed for many years in Paris. Took up polychrome ceramic sculpture towards the end of his life. Floral themes, algae, simple motifs. Colors vivid and contrasting.

**Lehmann, Kurt.** Born in Coblenz, Germany, in 1905. Kassel Fine Arts Academy (1924-1929). Traveled in France, Belgium, Italy (1929-1930). In Berlin from 1931 to 1933, then in Kassel until 1948. Professor at the Advanced Technical School in Hanover since 1948. Has participated in many art exhibitions in Germany and elsewhere. One-man shows in Mannheim, Kassel and Darmstadt. Lives in Hanover.

**Lehmbruck, Wilhelm.** Born in Meiderich, near Duisburg, in 1881, died in Berlin in 1919. Studied at the School of Arts and Crafts in Dusseldorf (1895-1899), then at the Academy in the same city (1901-1906). Traveled in Italy in 1906. In Paris from 1910 to 1914. There, he showed five pieces of sculpture in the 1910 Salon d'Automne. Another trip to Italy in 1912. First one-man show at the Galerie Levesque, Paris, in 1914. Then in Berlin. Stay in Switzerland and exhibition at the Kunsthaus in Zürich in 1917. Returned to Berlin in 1918. Committed suicide a few months later. Lehmbruck's work combines rare sensitivity with great nobility (*Kneeling Woman*, 1911; *Torso of a Woman leaning forward*, 1913; *Torso of a Girl*, 1913-1914; *Man Standing*, 1913; *Pensive Woman*, *Girl Seated*,

1913-1914; *Bather*, 1914; *Head of a Thinker*, 1918; *Portrait of Mademoiselle B.*, 1918). In certain of his last pieces, the simplification is extreme (*Young Man Seated*, *Woman Praying*, 1918). His works may be viewed at the Museum of Modern Art in New York, and notably at the Museum of Duisburg.

demobilized for reasons of health, and his studio in Vienna became a meeting-place for *avant-garde* artists. Taught at the Vienna Academy from 1947 to 1952. Traveled in Italy, Switzerland, France, Belgium. Has participated in many group shows in Austria and abroad, in particular in the Biennials



Felicia Leirner, Sculpture



Leoncillo, The Edge of the Night, 1957



Israël Levitan, Genesis, 1953

Bibl. Westheim, *Wilhelm Lehmbruck*, Berlin 1919; Hoff, *Wilhelm Lehmbruck, seine Sendung und sein Werk*, Berlin 1936; Trier, *Moderne Plastik*, Frankfort-on-the-Main 1955; Giedion-Velcker, *Contemporary Sculpture*, New York and Stuttgart 1955; Hofmann, *Wilhelm Lehmbruck*, Amsterdam 1957; *German Art of the Twentieth Century*, Museum of Modern Art, New York 1957.

**Leinfellner, Heinz.** Born in Steinbrück, Austria, in 1911. Studied at the School of Wood Sculpture in Graz. Concurrently studied with a master stone-cutter. Then at the Vienna Academy, from 1932 to 1940. After two years of military service, he was

in Venice, Sao Paulo, Antwerp and in the Paris Salon de Mai. Lives in Vienna.

**Leirner, Felicia.** Born in Warsaw in 1904. Established in Brazil from 1927 on, began sculpturing there about 1945. Self-taught. Participated in the Sao Paulo Biennials in 1953 and 1955, in addition to several other modern sculpture exhibitions in South America. Lives in Sao Paulo.

**Leoncillo, (Leoncillo Leonardi).** Born in Spoleto, Italy, in 1915. Studied at the Art Institute in Perugia, then at the Fine Arts Academy in Rome. For some time, directed a ceramics factory in Umbertide.

At present, teaches plastic ceramics at the Art Institute in Rome. Leoncillo's polychrome ceramics "reveal a vital will to transfigure immediate natural emotions into a violently expressionistic form that tends, by rejecting all description, to create an inner and suggestive symbol directly from the datum of the senses." Has participated in all the large international and Italian exhibitions, particularly in the Venice, Sao Paulo, and Antwerp Biennials. Lives in Rome.

Bibl. Argan, "La Partigiana di Leoncillo," *Quadrum* No. 1, Brussels 1956; *Scultura italiana del XX° Secolo*, Editalia, Rome 1957; "Leoncillo," *L'Attico*, Rome 1958.

**Levitan, Israël.** Born in Lawrence, Massachusetts, in 1912. Left home at an early age to travel around the United States, Mexico and Canada. In 1934, he settled in Detroit and worked in an automobile plant. Was for several years well-known as a boxer in amateur clubs. During the war, worked in a naval hospital. In 1946, went to New York and studied painting at the Ozenfant School. Took up sculpture in 1950 and studied with Zadkine, in Paris. Has participated in numerous exhibitions since 1951. Now teaching at the Brooklyn Museum and living in New York.

**Leygue, Louis.** Born at Bourg-en-Bresse, France, in 1905. Studied at the Ecole des Arts Décoratifs and the Ecole des Beaux-Arts in Paris. Numerous travels: Italy, Switzerland, Germany, Austria, Holland, Belgium, England, Greece, Turkey, Canada, the United States, Spain, Portugal, Morocco, East Africa. Has participated in many sculpture shows in France and abroad. Executed sculptures in many public places, especially in Abidjan (Palace of Justice, town hall), in Lisbon (French lycée), in Caen (university), etc. Leygue's efforts are generally in the direction of a close relationship between sculpture and architecture. Lives in Paris.

**Liberaki, Boubá.** Born in Athens in 1923. Completed the study of sculpture at the School of Fine Arts in his native city, in 1948. Has participated in several group exhibitions in Greece, Paris, New York. First one-man show at the Galerie Iris Clerf, Paris, in 1957. Lives in Paris.

**Liegme, Adrien.** Born in La Chaux-de-Fonds, Switzerland, in 1922. Studied engraving at the Art School in his native town, and subsequently stone-cutting in Geneva. Moved to Paris in 1946. Several years at the Zadkine studio in the Grande-Chaumière Academy. Spent two years in New York (1951-1952). Works from models, and seeks to discover the "more authentic relationships that have given rise to the non-figurative sculpture now being practised." Lives in Paris.

**Lienhard, Robert.** Born in Winterthur in 1919. Studied at the Brera Academy, in Milan, from 1940 to 1944. Worked next in various sculptors' studios. Independent since 1944. Lives in Winterthur.

**Linck, Walter.** Born in Berne in 1903. Studied at the Berlin Fine Arts Academy (1921-1925). From 1928 to 1939, he worked alternately in Paris and in Berne. Surrealist phase from 1940 to 1950. Several one-man shows in Berne, Winterthur, Hanover. Participated in the Venice Biennial in 1956. Taught sculpture at the Werkakademie in Kassel in 1956-1957. Participated in the open air sculpture exhibitions at Arnhem and Antwerp, and at the iron sculpture exhibition at the Kunsthalle in Berne, in 1955. Executed his first iron pieces in 1951. Lives in Zollikofen, near Berne. Bibl. Scicluna, *Walter Linck*, Berne 1944; Joray, *La Sculpture moderne en Suisse*, Neuchâtel, 1955.

**Lipchitz, Jacques.** Born in Druskieniki, Lithuania, in 1891. Began studying architecture in Vilna. In Paris in 1909, Ecole des Beaux-Arts and Académie Julian. Worked in the workshop of an industrial sculptor. Exhibited for the first time in 1912. At the end of this same year, he met up with Cubism, and joined the movement the following year. Worked in a foundry. Trip to Spain in 1914. Friendship with Juan Gris. First one-man show at the Galerie Léonce Rosenberg, Paris, in 1920. Naturalized French in 1924. Exhibition of one hundred of Lipchitz's work at the Galerie La Renaissance, Paris, in 1930. First one-man show in America at the Brummer Gallery, New York, in 1935. An entire room was given over to his work at the "Les Maîtres d'Aujourd'hui" exhibition at the Petit-Palais, in 1937. Moved to New York



Lipchitz, Spring, 1942



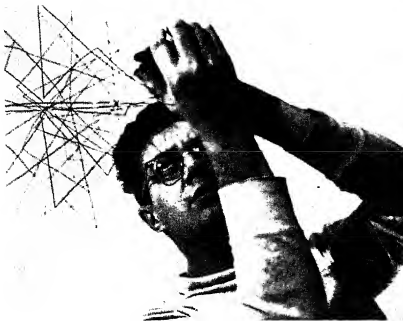
Lipchitz, The Song of the Vowels, 1930-1931



Lipchitz in his Studio in Hastings-on-Hudson.  
Behind him "Our Lady of Rejoicing", 1948

in 1941. One-man shows at Curt Valentin's Gallery, New York, in 1943, 1946, 1948, 1951. Trip to Paris in 1946 and one-man show at the Galerie Maeght. His New York studio burned in 1950. Settled in Hastings-on-the-Hudson where he has built a new studio. Retrospective exhibition at the Museum of Modern Art in New York in 1954. Exhibition of thirty-three semi-automatic works in New York, Fine Arts Associates, in 1957. Lives in Hastings-on-the-Hudson.

Bibl. Dermée, "Lipchitz," *L'Esprit Nouveau* No. 2, Paris 1920; Raynal, *Jacques Lipchitz*, Paris 1947; Salmon, "Jacques Lipchitz," *Cahiers d'Art*, Paris 1926; Guéguen, "Retour d'un sculpteur," *Architecture d'Aujourd'hui*, Paris 1946; Frost, "Lipchitz makes a sculpture," *Art News*, New York, April 1950; Richtie, *Sculpture of the Twentieth Century*, New York 1953; Goldwater, *Jacques Lipchitz*, Amsterdam 1954; Couzijn, "In de Werkplaats van Lipchitz," *Kroniek van Kunst en Kultur*, Amsterdam 1954; *The Sculpture of Jacques Lipchitz*, Museum of Modern Art, New York 1954; Hess, "Lipchitz: Space for modern sculpture," *Art News*, New York, 1954; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; *Les Sculpteurs célèbres*, Mazonod, Paris 1954; Trier *Moderne Plastik*,



Richard Lippold

Frankfort-on-Main 1955; Waldemar George, "De Wereld van Lipchitz," *Museumjournaal*, Otterlo, June 1958.

**Lippold, Richard.** Born in Milwaukee, Wisconsin, in 1915. Parents of German origin. Studied at the Chicago Art Institute (1933-1937). Trips to Mexico in 1935 and 1937. Taught at the Layton School of Art, Milwaukee, from 1940 to 1941, then at the University of Michigan, from 1941 to 1944. First constructions in metal wire in 1942. At the same period, was composing music. Had some difficulty deciding whether to continue in sculpture or in music composition. One-man shows at the Willard Gallery, New York, beginning in 1947. Has taught in various colleges. Has participated in exhibitions in Paris and London, in addition to numerous exhibitions in the U.S. Has executed important works in public places. From 1953 to 1956 he composed, on commission, for the New York Metropolitan Museum an important work called *The Sun*, made of minute solid gold wires and welded in more than fourteen thousand places. Trip to Paris in 1955. There, exhibited another work in wire, *Full Moon* (1950), at the exhibition "Fifty Years of Art in the United States" given at the Musée d'Art Moderne. Lives in Locust Valley, New York.

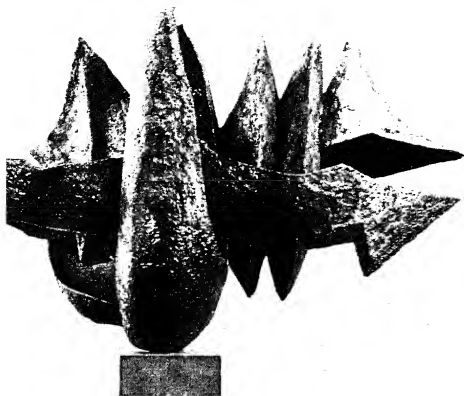


Maurice Lipsi

Bibl. Miller, *15 Americans*, Museum of Modern Art, New York 1952; *Premier bilan de l'Art actuel*, Paris 1953; Trier, "Lippolds plastische Sonne," *Form* No. 2, Cologne 1958.

**Lipsi, Maurice.** Born in Lodz, Poland, in 1898. Moved to Paris in 1912 where he joined his elder brother, Samuel, with whom he learned to carve ivory, wood, and other materials. Subsequently spent a short time at the Paris Ecole des Beaux-Arts. Gradually became drawn to open-air statuary. Executed statues for various gardens in France and Switzerland. Traveled in Italy, England, Holland, Germany, Switzerland. Naturalized French citizen. Several one-man shows in France, Switzerland, Germany. Participated in the Salon de Mai, Salon de la Jeune Sculpture, Salon des Réalités Nouvelles, and in numerous other group exhibitions in Paris and abroad. Lives in Paris.  
Bibl. Gindertael, "Lipsi," *Collection Prismes*, Paris 1959.

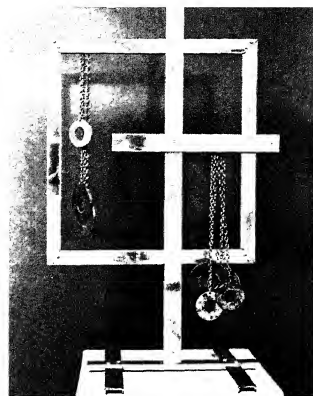
**Lipton, Seymour.** Born in New York in 1903. Studied dentistry at Columbia University (New York) Began to do sculpture in 1932. Self-taught. Sculptured expressionist figures out of wood for over ten years. First sheet metal works in 1945. Numerous one-man shows at the Betty Parsons Gallery, New



Seymour Lipton, "Sea-King", 1956



Balhazar Lobo, Lullaby, 1957



Lolo (Soldevilla), Construction with mobile and sound elements, 1958

York, since 1948. About 1950, he evolved in the direction of "abstract organic forms evoking animals and plants." Lipton has taught art in various colleges in New York and New Jersey, and at the Yale University Art School. His works have been on display in exhibitions in all the large museums in the United States. He has also participated in several group exhibitions in Europe, specifically in the 1958 Paris exhibition, "Peinture de l'Ouest, Sculpture de l'Est des Etats-Unis." Lives in New York.

Bibl. Miller, *12 Americans*, Museum of Modern Art, New York 1956; Richtie, "Seymour Lipton," *Art in America*, Winter 1956-1957.

**Lobo, Balhazar.** Born in Zamora, Spain, in 1911. Worked in various studios in Valladolid and in Madrid. Left Spain for France after the civil war. Worked alone in his Paris studio. First exhibited in a show on the Place Vendôme, in 1945. Participates regularly in the Salon de Mai. In 1953, executed a large bronze *Maternity* for the Students' Residence Center in Caracas. Has participated in exhibitions in Belgium, Holland, Sweden, Norway, Finland, Czechoslovakia. An exhibition of some thirty of his works from the years 1954 to 1957 was held in Paris, at the Galerie Villard-Galanis, in 1957. One-man show at the Museum of Modern Art in Caracas, in 1958. Lives in Paris.



**Lolo** (Dolores Soldevilla). Born in Cuba in 1911. Pupil of Zadkine and Jacobsen. Was cultural attaché at the Cuban Embassy in Paris. Single-artist shows of abstract paintings and sculptures at the Galerie Arnaud and the Galerie La Roue, in Paris. Has organized Cuban art exhibitions in Paris and modern European art exhibitions in Havana. Travels and sojourns in Europe and South America. Now lives in Havana.

**Longuet, Karl Jean.** Born in Paris in 1904. Studied at the Ecole des Arts Décoratifs, and then at the Ecole des Beaux-Arts in his native city. Influenced by Maillol and Despiau, from whom he slowly freed himself. Has participated in exhibitions since 1936. His work has progressively stripped itself of all superfluities until it verges on abstractionism. Participates regularly in the Salon de la Jeune Sculpture. Has executed works in various public places in France. Lives in Paris.

**Lotti** (Charlotte van der Gaag). Born in The Hague in 1923. Self-taught as a sculptress. Individual shows in The Hague and in Amsterdam (1951). Has participated in various shows in Holland and abroad. Works mainly with terra-cotta. Performed forms. Studios in Paris and in The Hague.

**Luginbühl, Bernhard.** Born in Berne in 1929. School of Arts and Crafts in his native city. Executes large abstract constructions in iron (*Element 100*, 1954). Lives in Moosseedorf, Switzerland.

**McWilliam, F. E.** Born in Banbridge, North Ireland, in 1909. Studied at the Slade School of Art in London, from 1928 to 1931, then in Paris (1931-1932). First exhibition in London in 1939. Has participated in the big international sculpture events in London, Antwerp, Arnhem, and contributed to the International Exhibition of Contemporary Sculpture, at the Rodin Museum in Paris, 1956. Lives in Great Britain.

**Magnelli, Alberto.** Born in Florence in 1888. After his first experiments as a self-taught painter, he executed abstract plasters during his period of contacts with the Futurists (1914). A sculptured *Still Life* from this same year was featured in the exhibition of "100 Sculptures by Painters," at Yverdon, in 1956. Magnelli has also executed collage-reliefs featuring various objects made of wood and other materials. Here his style alleviates the habitual monumentality of his painting with a bit of humor. Divides his time between his studios in Grasse and in Paris.

**Maillol, Aristide.** Born in Banyuls-sur-Mer, France, in 1861. Killed in an accident near his birthplace in 1944. Began as a painter and executor of tapestries. Became a sculptor at the age of forty. Vollard exhibited his works for the first time in 1905. In 1906, in Greece, he studied the works of that country's great periods. He divided his time between Marly-le-Roi, near Paris, and his house in Banyuls, where he cultivated a vineyard by ancestral methods. He is the most classic figurative sculptor of modern times, and his work in this respect exerted a vast influence throughout the world. To Greek restraint, he added French grace. His entire work is tinged with calm dignity, with a stirring effect of equilibrium.

Bibl. Rewals, *Maillol*, Hypérion, London, Paris, New York 1939; Dorival, "Maillol," *Les Sculpteurs célèbres*, Mazenod, Paris, 1955; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955.

**Malevich, Casimir.** Born in Kiev, Russia, in 1878, died in Leningrad in 1935. A Fauve painter, subsequently a Cubist. Founded the Supremacist movement in Moscow in 1913. Between 1921 and 1926, executed several plaster sculptures which were strictly horizontal-vertical structures, devoid of any practical object. It appears that these have now been lost.

**Manès, Pablo Curatella.** Born in La Plata, Argentina, in 1891. Studied in his native land with Arturo Dresco and Lucio Corred Morales, and in Paris with Bourdelle. On a government scholarship, he visited the principal cities of Italy, Paris, Berlin, Dresden and Zürich, holding exhibitions

in most of these places and in Buenos Aires, La Plata, Tokyo and Philadelphia. Participated in the Universal Exhibition of Decorative Arts, in Paris, in 1925, and in that of 1937. Secretary at the Argentine Embassy in Paris from 1926 to 1947. Consul in Oslo in 1948, and in Athens from 1949 to 1950. Has since been active in Buenos Aires in the Ministry for Foreign Relations. For some time, his work was strongly influenced by Zadkine and especially by Lipchitz. Lives in Buenos Aires.  
Bibl. Raynal, *Pablo Curatella Manès*, Oslo 1948.

**Mannoni**, Gérard. Born in Bastia, Corsica, in 1928. Studied at the Ecole des Beaux-Arts in Paris and in the private academies of this same city (his teachers were Gimond and Zadkine). Has taken part in various Salons of Paris since 1955, chiefly la Jeune Sculpture and l'Art Sacré. Individual exhibit at the Galerie Colette Allendy, Paris, in 1958. Very felicitous experiments in combining the round form with the rectangle in cement and in sheet iron. Lives in Paris.

**Mannucci**, Edgardo. Born in Fabriano, Italy, in 1904. Was at first inclined to Italian archaism of the Arturo Martini tendency. About 1930, he settled in Rome, and his manner became expressionistic. It was not until after 1950 that he discovered his present style of working with twisted and torn wires, and iron masses, in which he shows an affiliation with the painter Burri. Several exhibitions in Rome. Participated in the Exhibition of Twentieth Century Italian Sculpture, in Messina, Rome and Bologna, in 1957. Lives in Rome.

**Manolo** (surname of Manuel Martínez Hugué). Born in Barcelona in 1872, died in Catalonia in 1945. Spent his youth in the streets of Barcelona. Came to Paris in 1904. Friendship with Picasso and the Cubists. In 1911, in Céret (Pyrénées-Orientales) with Braque, Juan Gris and Picasso. Entirely self-taught, he acquired his education as a sculptor in the museums of France and Catalonia. His production is small, his work little known, but highly personal, more oriented toward popular inspiration than toward Cubism. The influence that has been attributed to him was exerted especially outside of the Cubist realm.

**Manzu**, Giacomo. Born in Bergamo in 1908. Fine Arts Academy of Verona during his military service. Greatly influenced by Donatello and ancient sculpture in general. Trips to Paris in 1933 and 1936. Impressed by Rodin. Spent some years in Milan, subsequently appointed sculpture professor at the Albertina Academy in Turin (1941). Since 1930, has participated in all the big international sculpture exhibitions in Italy and abroad. Lives in Milan.

**Marcks**, Gerhard. Born in Berlin in 1889. Worked in Richard Scheibe's studio from 1907. Taught at the Berlin School of Arts and Crafts (1918-1919), then at the Bauhaus in Weimar (1920-1925). At the same time, directed a ceramics workshop in Dornburg. From 1925 to 1933, he taught at the School of Arts and Crafts of Burg Giebichenstein, near Halle. His appointment cancelled by the Nazis in 1933. From 1946 to 1950, he was a professor at the Central Fine Arts School in Hamburg. Has executed various public monuments in Hamburg, Cologne, Lübeck, and Mannheim. Numerous exhibitions in Germany and abroad. Now living in Cologne.

**Maria** (Maria Martins). Born in Campanha, in the center of Brazil, in 1900. Studied in Petrópolis and in Paris. Devoted herself at first to music, and contemplated a career as a concert pianist. After painting a few pictures, she began to sculpture wood in the course of a stay along the equator (about 1926). In Japan from 1936 to 1939. There she executed works in terra-cotta and ceramics. On the advice of the sculptor Oscar Jespers, during a trip to Brussels in 1939, she decided to devote herself entirely to sculpture. This same year, she went to Washington, D.C., where her first exhibition was held (1940). In 1946, she exhibited at the Museum of Modern Art in New York works inspired by the forest of the Amazon and its legends. Trip to Paris in 1949 and exhibition of her works (large bronzes) at the Galerie René Drouin, Place Vendôme. Single-artist shows were held at the Curt Valentin Gallery, New York, in 1942, 1943, 1944 and 1946. Greatly admired by André Breton, she participated in the Surrealist Exhibition at the Galerie Maeght in Paris, in 1947, and in many other group shows. Lives in Rio de Janeiro.

Bibl. *Amazonia* by Maria, Curt Valentin Gallery, New York 1943; Zervos, "La Vision imaginative de Maria," *Cahiers d'Art*, Paris 1949; Brefon, *Les Statues magiques de Maria*, Drouin, Paris 1948; Brefon, Tapié, Ozenfant, and others, *Maria esculturas*, 1950.

**Marinelli, Tina.** Born in Isola del Giglio, Italy, in 1928. First works inspired by Etruscan art. A logical evolution led her little by little to abstract art. Has participated in exhibitions in Paris, Rome, Naples, etc. Lives in Porto Santo Stefano, Italy.

**Marino Marini,** Born in Pistoia, Italy, in 1901. Studied painting and sculpture at the Academy of Fine Arts in Florence. From 1921 to 1940, he taught at the Villa Reale Art School, in Monza. Subsequently, he was appointed to the sculpture professorship at the Brera Academy, in Milan. Traveled in all the countries of Europe and in North America. Frequent stays in Paris from 1919 to 1938. From 1942 to 1946, he sojourned in Switzerland, in Ticino. Exhibited in Basel, in Zurich, and in Berne. He spent several months in New York in 1950 and exhibited at the Curt Valentin Gallery. In 1951 he

Maria Martins, *The Eternal Insomnia of Earth*, 1956





Marino Marini

exhibited at the Hanover Gallery in London. Has participated in the Venice Biennial and in all the big sculpture exhibitions in Italy and abroad. Lives in Milan.

Marini has done groups (*People*, 1929) and numerous portraits (Carrà, Campigli, Georg Schmidt, Igor Stravinsky), but is known especially for his large series of *horses* and *horsemen* which were his favorite subjects from 1936 on. Antiquity freshened by true naïveté and a complete independence of spirit are found in most of his works. "A mysterious style, very difficult to define, because in a certain sense he forms a synthesis of all sorts of trends and tendencies" (Langui).

Bibl. Fierens, *Marino Marini*, Hoepli, Milan 1936; Trier, *Marino Marini*, Der Spiegel, Cologne 1954; Langui, *Marini*, Albert de Lange, Amsterdam 1955; Hammacher, *Marino Marini*, Boymans Museum, Rotterdam 1955; Apollonio, *Marino Marini*, Il Milione,



Marino Marini, Horseman, 1951

Milan 1953; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; Trier, *Moderne Plastik*, Frankfurt-on-Main, 1955; Schaefer-Simmern *Sculpture in Europe today*, California Press, Los Angeles 1955; *Sculptura italiana del XX° Secolo*, Editalia, Rome 1957.

**Marisol** (Marisol Escobar). Born in Paris in 1930 of Venezuelan parents. Paris School of Fine Arts, subsequently in New York (1950), studied with Hans Hofmann. First single-artist show at the Leo Castelli Gallery, in 1957. Lives in New York.

**Martin**, Kenneth. Born in Sheffield, England, in 1905. Studied at the Sheffield School of Art until 1929, then at the Royal College of Art in London, until 1932. Began as a landscape artist. After 1946, his work changed character, becoming completely abstract in 1949. First mobile construction in 1951.

Seeks to express "fields of force" by means of abstract compositions: mobiles with pendulums and hanging mobiles with a gyrating motion achieved through the weight of the object. Motion itself becomes form. Has participated in all the English exhibitions of abstract art. Author of essays and articles. Lives in Hampstead, London.



Kenneth Martin, in 1956

Bibl. Alloway, *Nine Abstract Artists*, London 1954; *The World of Abstract Art*, Wittenborn, New York 1957; Forge, *Notes on the Mobiles of Kenneth Martin*, "Quadrum," 3, Brussels 1957.

**Martin, Mary.** Born in Folkestone, England in 1907. In London in 1925. Studied at the Goldsmith School of Art. Trip to Germany in 1929 and first

contacts with modern architecture. Married Kenneth Martin in 1930. First modeling of nudes in 1948. Painted still-lives and landscapes. First abstract paintings (exhibited at Gimpel Fils, London) in 1950. Then abandoned painting to devote herself exclusively to spatial objects. Mostly executes reliefs in the most elementary geometric forms, which she modulates as if they were a musical composition. Has participated in numerous abstract sculpture exhibitions in London. Author of several articles on the relationship between sculpture and architecture. Lives in Hampstead, London.

Bibl. Alloway, *Nine Abstract Artists*, London 1954; Wescher, "Aspects nouveaux du relief," *Art d'Aujourd'hui*, Paris, November 1954.

**Martinelli, Enzo.** Born in Hoboken, near New York, in 1913. Studied painting at the Fine Arts Academy in Bologna, Italy, subsequently at the National Academy of Design in New York. Began to do sculpture about 1940. A draughtsman and caricaturist, taught graphic arts at the Philadelphia Museum of Art. Sculpture exhibitions at the Willard Gallery, New York, in 1955 and 1956. His work is perceptibly influenced by that of Theodore Roszak. Lives in New York.

**Martini, Arturo.** Born in Treviso, Italy, in 1889, died in Milan in 1947. Began by studying ceramics in Faenza. In Paris in 1907, next in Munich where he enrolled in Hildebrandt's school. After the First World War, he worked in Rome, where he belonged to the "Valori Plastici" group. Later worked at Vado Ligura, near Genoa. A large part of his work is in terra-cotta. His style, which derives from Etruscan statuary and Roman classicism, has exerted considerable influence in Italy.

Bibl. Argan, *Martini*, Zwemmer, London, 1959.

**Mascherini, Marcello.** Born in Udina, Italy, in 1906. Studied in Trieste. Has participated in the principal Italian exhibitions (Venice Biennial, Milan Triennial, Rome Quadrennial) since 1931. Numerous single-artist shows in Italy and abroad. For some years, his work has been acquiring its definitive aspect through his combining the elegance of forms with the irony of movement to produce a delicate sensuality (*The Awakening of Spring*, 1954;

*Rhythms*, 1955; *Kneeling Woman*, 1956; *Joy of Living*, 1957; *Woman Bathing*, 1957). Lives in Trieste.  
Bibl. *Marcello Mascherini*, Städtische Galerie, Munich 1957.

**Mastroianni, Umberto.** Born in Fontana, near Rome, in 1910. Artistic family. Settled in Torino in 1926. Began studying sculpture at a very early age. His first single-artist show was held in Genoa in 1931. It was followed by many others, including those in Venice, in 1940 and 1952, and in Brussels, at the Palace of Fine Arts, in 1957. He has participated in all the big sculpture exhibitions in Italy and abroad. In Torino, he lives in a house which is in itself a free form geometric sculpture, which is often attributed to him, although it was actually designed by the architect Enzo Venturi.

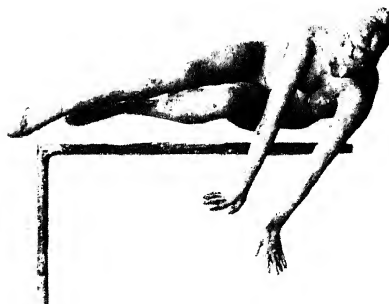
"Mastroianni often reminds me of what has become, since Boccioni, in a way, a Futurist tradition. But Mastroianni has better control over tension in his spatial projections, which are powerful, still aggressive, and less dependent upon objects. Its origin remains, however, non-abstract. The motifs show a recognizable figurative relationship; for this reason, Mastroianni has been called a spatial Cubist. Space develops by abrupt angles, is made up of movements and counter-movements, and is highly charged with emotion. Mastroianni asserts himself as an artist possessing skilful control over mass; his works never fail to impress us with the magnificent way in which he senses, manipulates, and defines mass in the synthetic force of his composition" (A. M. Hammacher).

Bibl. *Mastroianni*, La Connaissance, Brussels 1957; Argan, *Umberto Mastroianni*, Cavallino, Venice 1958.

**Mataré, Ewald.** Born in Aix-la-Chapelle, Germany, in 1887. Studied painting in his native city. From 1907 to 1914, he attended the Berlin Academy. Has been sculpturing since 1918. Professor at the Düsseldorf Academy. Dismissed by the Nazis (1933), but restored to his post in the same Academy in 1945. Has executed numerous works in public places. Lives in Buderich, near Neuss.

**Matisse, Henri.** Born in Le Cateau, France, in 1869, died in Venice in 1956. The great painter, leader of the *Fauves*, executed a great many sculp-

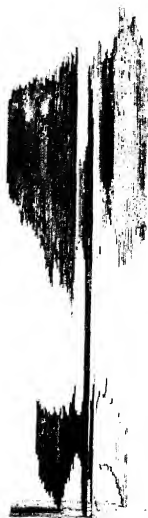
tures. The earliest date from 1899. He was influenced by Rodin, subsequently by Maillol, with whom he collaborated on the latter's moldings for Collioure, in 1905. His work subsequently became more expressive (*Serpentine*, 1909). Later, his figures were pared down (*Nude back*, 1929; *Venus with Shell*, 1930). He gave up sculpture after 1933.



Giuseppe Mazzullo, *Woman Jumping*, 1957

**Mazzullo, Giuseppe.** Born in Graniti (Messina), in 1913. Studied at the Fine Arts Academy in Perugia. Numerous one-man shows in Italy beginning in 1945. Has participated in all the principal Italian art events. Lives in Rome.

**Meadows, Bernard.** Born in Norwich, England, in 1915. Studied at the Norwich School of Art and at the Royal College of Art in London. Worked three years in Henry Moore's studio (1936-1939). Since 1951, has participated in many sculpture exhibitions in Great Britain and abroad. Lives in London.



Brigitte Meier-Denninghoff, *Victory*, 1958

**Meduniezky, Kasimir.** Born in Russia about 1899. Studied at the *Vchutemas* in Moscow, in 1920. Friend of Tatlin, Malevich, Gabo, and Pevsner. After a visit to Berlin, where he exhibited in 1922 with the Russian constructivists, he returned to Moscow and thereafter devoted himself to applied art and designing stage sets.

**Meier-Denninghoff, Brigitte.** Born in Berlin in 1923. First studied sculpture at the Berlin School of Fine Arts in 1943. After the war, she settled in Munich. In 1948, she was Henry Moore's assistant in England. In 1949-1950, she worked in Pevsner's studio, in Paris. Participated in the Salon des Réalités Nouvelles in 1949, and in the open-air Biennial in Antwerp. Lives in Munich.

**Mele, Juan.** Born in Buenos Aires in 1923. Studied at the Fine Arts Academy in his native city. Painter. From 1947 on, executed reliefs featuring colored geometric planes set off on white backgrounds. Trip to Europe in 1949-1950. Lives in Buenos Aires.

**Meli, Salvator.** Born in Comiso, in Sicily, in 1929. First exhibition in 1951. Teaches ceramics at the Civita Castellana Art School. Lives in Rome.

**Metcalf, James.** Born in New York in 1925. Invalided out in 1945 after two years with the American army. At that time, took up sculpturing in Philadelphia. Moved to England in 1950, studied ironwork and goldsmithing; in 1952, appointed professor at the Central Arts and Crafts School in London. Settled in Paris in 1955.

**Mettel, Hans.** Born in Solzwedel, Germany, in 1903. Studied sculpture (directly in the stone) in Dresden (1920-1923), subsequently at the Berlin Academy (1924-1929). In Rome, Villa Massimo, from 1930 to 1931. Military service and war prisoner from 1940 to 1946. Since 1947, professor at the Städtelschule in Frankfurt-on-Main.

**Meunier, Constantin.** Born in Brussels in 1831, died there in 1905. Began as a painter. In 1885, he resumed sculpturing, at which he had worked at the time of his studies. His statues of *The Sower* and *The Docker* are classic examples of a style which combines extreme economy with accurate observation of motion. He was a professor in Louvain at the close of his life, and participated in exhibitions in Paris and Berlin.

Bibl. Christophe, *Constantin Meunier*, Antwerp 1947.

**Minguzzi, Luciano.** Born in Bologna, Italy, in 1911, of a sculptor father who first guided him in his art. Subsequently studied at the Fine Arts Academy in his native city. Has participated in the Venice Biennials and the Rome Quadrennials since 1933. After the war, participated in all the principal international sculpture exhibitions. Teaches sculpture at the Brera Academy in Milan. Participated in the "New Decade" exhibition at the New York Museum of Modern Art, in 1955, and in the Exposition of Twentieth Century Italian Sculpture in

Messina, Rome, and Bologna, in 1957. Lives in Milan.

**Minne, Georges.** Born in Ghent in 1866, died at Laethem-Saint-Martin, near Ghent, in 1941. Studied in Ghent. Began sculpturing in 1885. Settled in the town of Laethem, on the Lys, in 1897. His studio became a center for intellectual contacts. A close friend of Maeterlinck and Verhaeren. His works, filled with sentiment and piety, had a certain in-

fluence in Germany and gave an initial impetus to Flemish neo-realism of the Laethem school.

**Minne, Joris.** Born in Ostend in 1897. To Antwerp as a child with his family. At first, devoted himself to engraving (woodcuts, etchings), in which he revealed a somewhat monumental style akin to that of Masereel. From 1939, he executed sensitive wood sculptures of nudes. Professor at the Advanced School in Ixelles founded by Henry van de Velde. Lives in Antwerp.



Mirko, *Ancient Motif*, 1956

**Mirko (Mirko Basaldella).** Born in Udina, Italy, in 1910. Studied in Venice, Florence, and Monza. In Rome since 1934. Single-artist shows in Rome (1935), Torino (1936), New York (1937). Has participated in many group showings in Italy and abroad. Responsible for several public monuments in Rome. After the war, he exhibited in New York (Knedler Gallery, 1947 and 1948, and Viviano Gallery, 1950), in Milan (Il Milione Gallery), and in Rome (San Marco Gallery, 1951). Lives in Rome.

**Miró, Joan.** Born near Tarragon, Spain, in 1893. Studied in Barcelona. Went to Paris in 1919. Joined André Breton's Surrealist movement at its inception, in 1924. First Surrealist objects around 1930. In 1942, he began decorating the ceramics of Artigas, with whom he studied this art more thoroughly, in Catalonia, in 1944. Later, they jointly executed numerous works in which painter and ceramist are in close harmony. These were exhibited at the Galerie Maeght, in Paris, in 1948, 1950, and 1953. Lives in Montroig, Spain. Bibl. Prévert and Ribemont-Dessaignes, *Joan Miró*, Maeght, Paris 1956; *100 Sculptures de peintres*, Yverdon 1956; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; "Derrière le Miroir" Nos. 14-15, Paris 1948, Nos. 29-30, Paris 1950.

**Modigliani, Amedeo.** Born in Leghorn, Italy, in 1884, died in extreme poverty in Paris, at the Hôpital de la Charité, in 1920. Son of a banker. Academic courses in Rome, Florence, and Venice frequently interrupted by illness. In Paris in 1906. At first, influenced by Lautrec and Steinlen. Began sculpturing in 1909 after meeting Brancusi, whose friend and confidant he remained. Participated in the



Salon des Indépendants in 1908, 1910, and 1911, subsequently in the Salon d'Automne. First single-artist show at the Galerie Berthe Weill, Paris, in 1917, organized by Zborowski. Seriously ill with consumption, he tried to regain his health in Nice, where he lived from 1918 to 1919, constantly encouraged by Zborowski. He exhibited one last time at the Salon d'Automne in 1919, and, this same year, at the Hill Gallery, in London. The importance of his painting and sculpture was to become recognized shortly after his death. On one sketch, executed in his last years, showing a seated woman, Modigliani wrote these words: "Life is a gift: from the few to the many, from those who know and who possess to those who neither know nor possess." Retrospective exhibition of his works have been

Amedeo Modigliani, Head, 1912



held in Paris (1922, 1925, 1945, 1958), in New York (1929, 1931, 1951), in Venice (1930), in Brussels (1933), in Basel (1934), in London (1938), in Milan (1946 and 1958).

Bibl. Basler, *Modigliani*, Crès, Paris 1931; Salmon, *Modigliani, sa vie, son œuvre*, Quatre Chemins, Paris 1956; Pfannstiel, *Modigliani*, Seheur, Paris 1929; Franchi, *Modigliani*, Florence 1946; Carrleri, *Pittura e scultura d'avanguardia in Italia*, Milan 1950; *Modigliani, Paintings, Drawings, Sculpture*, Museum of Modern Art, New York 1951.

**Moholy-Nagy, Laszlo.** Born in Bacsbarsod, Hungary, in 1895, died in Chicago in 1946. Studied law in Budapest. Went to Berlin in 1920. First abstract compositions in 1921 after meeting Lissitzky. Exhibited at the Sturm Gallery, Berlin, in 1922. The following year, Gropius appointed him professor at the Bauhaus (at Weimar, later at Dessau). Left the Bauhaus at the same time as Gropius, in 1928. Several trips to Paris. Executed sculptures and reliefs in colored glass. Later on, in London, did his first *Space modulators* in plexiglass and other media. His writings rank high among publications aimed at popularization of modern art in general and of abstract art in particular. Member of the "Abstraction-Création" group in Paris (1932-1936). In London from 1935 to 1937. Traveled in Italy, Greece, and the Scandinavian countries. In 1938, settled in Chicago where he founded the new Bauhaus. Known for his fertile imagination in the creation of reliefs and abstract sculptures in various media. Bibl. Moholy-Nagy, *Vision in Motion*, Chicago 1947; Seuphor, *L'Art abstrait, ses origines, ses premiers maîtres*, Paris 1949; *Collection of the Société Anonyme*, New Haven 1951; *Moholy-Nagy, "Art d'Aujourd'hui,"* Paris, October 1951; Seuphor, *Dictionnaire de la peinture abstraite*, Hazan, Paris 1957; Sibyl Moholy-Nagy, *Moholy-Nagy, Experiment in Totality*, Harper, New York 1950.

**Monney, René.** Born in Friburg, Switzerland, in 1919. Classical education in his native city and in Geneva. Pupil of Germaine Richier from 1943 to 1945. Now living in Zürich.

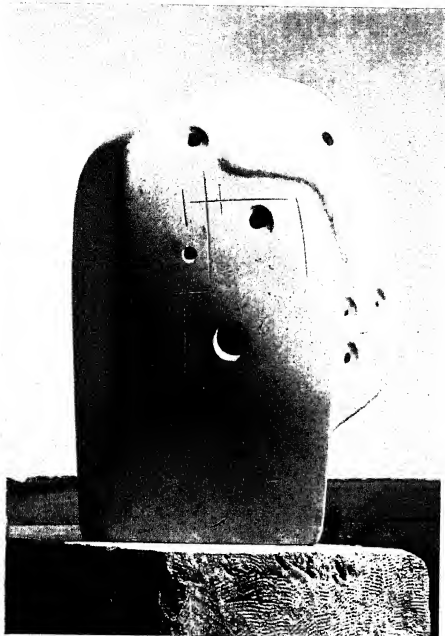
**Moore, Henry.** Born in Castleford, Yorkshire, in 1898. Son of a miner of Irish origin. Taught while



Henry Moore

engaged in his own studies. With the armed forces in 1917, was gassed while at the front in France. In 1919, he entered Leeds College of Art, and two years later, a scholarship grant enabled him to study at the London Royal College of Art. First trip to Paris in 1923. In 1925, he began a seven-year teaching engagement at the College where he completed his studies. First exhibition in 1927. Member of the "7 and 5 Society" in 1930. Member of the "Unit One" group in 1933. In 1936, he

visited the prehistoric grottoes of the Pyrenees and traveled through Spain. Stopped teaching in 1939. From 1940 to 1942, he sketched ceaselessly in London air raid shelters. His studio was wrecked by a bomb. Trip to New York for the retrospective show of his work at the Museum of Modern Art. In 1948 he traveled to Italy where he exhibited a large number of works at the Venice Biennial. The following year he visited Brussels, Amsterdam and Berne. In 1951 he traveled to Greece. To Italy



Henry Moore, Head, 1937

again in 1952 and 1954. He also visited Holland, Germany and Yugoslavia. Member of numerous academies in England and in other countries. Many public monuments, the latest for the Unesco Building in Paris. Lives in Much Hadham, Hertfordshire, where he does his work in three small studios, preferring to work out of doors, and to pass judgment on his statues in the open fields.

Bibl. Argan, *Henry Moore*, Turin 1948; "Henry Moore," *Art d'Aujourd'hui*, Paris, November 1949; Sweeney, *Henry Moore*, Museum of Modern Art,



Henry Moore, Helmet Head, 1950

New York 1946; Read, *Henry Moore, Sculpture and Drawings*, London 1949; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; Ritchie, *Sculpture of the Twentieth Century*, Museum of Modern Art, New York 1952; Hodin, *Moore*, Zwemmer, London 1959.

**Morris**, George L. K. Born in New York in 1906. Studies at Yale University. Pupil of Léger in Paris in 1930. One of the founders of the Association of American Abstract Artists in 1936. Began to sculp-



Robert Müller, *The Mango*, 1956

ture in 1932 on the advice of his friend Gaston Lachaise. Has continued to produce one or two abstract sculptures (marble or bronze) every year. First sculpture show at the Downtown Gallery, New York, in 1945. Has exhibited his sculptured work at several exhibitions in the United States and France. Has traveled throughout the world. Many sojourns in Paris. Author of numerous essays on modern art. Remains one of the leading spirits of the American Abstract Artists group, and, in 1957, published *The World of Abstract Art*. Lives in New York.

**Moss, Marlow.** Born in Richmond, England, in 1890, died in Penzance, in Cornwall, in 1958. Studied in London and Paris. Was one of the first Paris disciples of Mondrian. Had been sculpturing for several years. Geometric forms of a very pure style in marble and metal. One-man show at the Hanover Gallery, London, in 1958.

**Müller, Juana.** Born in Santiago, Chile, in 1911, died in Paris in 1952. Studied at the Fine Arts Academy in her native city. Came to Paris in 1937. Pupil of Zadkine and Brancusi. Married the painter Le Moal. Participated in the Salon de la Jeune Sculpture in 1949, in the Salon de Mai in Paris and in Tokyo in 1950 and in other group expositions.

**Müller, Robert.** Born in Zürich in 1920. Studied with Baenniger and Germaine Richier from 1939 to 1944. Was in Italy from 1947 to 1950. Settled in Paris in 1950. Has participated in the Salon de Mai since 1953. Individual exhibition at the Galerie Craven, Paris, in 1954. Has exhibited at the Galerie de France since 1956. Participates in the Venice and Sao Paulo Biennials. Lives in Paris.

"Müller set his mind on making us shudder. He has created a fabulous menagerie. Each of his animals obeys unknown laws and defies our imagination: it seems to escape our grasp, and thereby becomes hostile and disconcerting to us. We feel like primitives before a strange, unexplained world, peopled by spirits whose favor we must win" (Jacques Monnier).

**Negri, Mario.** Born in Tirano in the Valteline (Italy) in 1916. Architectural and polytechnical studies in Milan. Started sculpturing in 1946. First one-man show at the Galleria del Milione, Milan, in 1957. The same year he exhibited at the Borge-night Gallery in New York. Has participated in the Venice Biennial and several other group exhibitions in Italy and abroad. Has been art critic on the Italian review *Domus* for five years. Lives in Milan.

Bibl. "Mario Negri," *Quadrum*, No. 1, Brussels 1956.



Ben Nicholson, in 1958

**Negrissin, Giuseppe.** Born in Muggia, near Trieste, in 1930. Worked in the sculptor Mascherini's studio in 1949. Has participated in group shows in Italy since 1951. Single-artist show in Paris, at the Galerie Rive-Gauche, in 1957. Lives in Muggia.

**Nevelson, Louise.** Born in Kiev, Russia, in 1900. Her family emigrated to America in 1905, and settled in Rockland, Maine. Sojourns in Germany (where

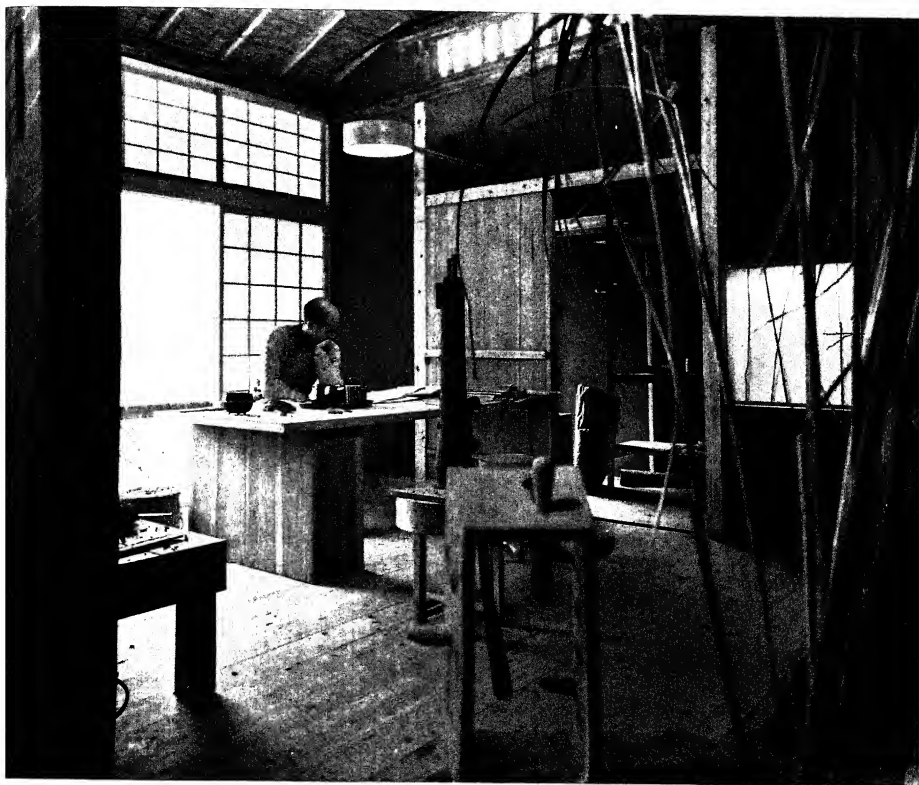
she studied with Hans Hofmann) in 1931 and 1932. First sculpture show at Nierendorf's in New York, in 1940. Member of the American Abstract Artists group. In 1948 she spent a vacation in Europe; in 1951 and 1952 she traveled to Mexico. Her terracottas were then marked by a pre-columbian influence, but she had already started using wood. Has participated in numerous exhibitions in the United States. Has held single-artist shows at the Grand Central Moderns in New York since 1955. Lives in Rockland (Maine).

**Nicholson, Ben.** Born near Uxbridge, England, in 1894. Son of painters. Studied at the Slade School. His painting had a cubist tendency, along with a very personal note. Abstract works after 1933. First reliefs in plaster and wood around the same date (many were destroyed). First white relief in 1934. Since then has continued to turn out reliefs along with his painted work. Many trips to Paris. In relation with Mondrian in 1934. Retrospective shows of his works have been held in the principal cities of Europe and America. Lives now Switzerland.

Bibl. Read, *Ben Nicholson, Paintings, Reliefs, Drawings*, two volumes, Lund Humphries, London 1948 and 1956; Hodin, *Ben Nicholson, The Meaning of his Art*, Tiranti, London 1957; Seuphor, *Dictionnaire de la peinture abstraite*, Hazan, Paris 1957.

**Nivola, Constantino.** Born in Sardinia in 1914. Worked as painter and decorator in Milan, Turin and Rome. First visit to Paris in 1935. Settled in New York in 1939. He there shared a studio for some time with Le Corbusier, who influenced him. One-man shows in New York in 1950 (Tibor de Nagy Gallery), in 1951 (Kootz Gallery) and in 1954 (Peridot Gallery). Has participated in numerous group shows in the United States. Lives in New York.

**Noguchi, Isamu.** Born in Los Angeles in 1904 of a Japanese father and an American mother. In Japan from 1906 to 1918. On his return to the United States he worked as apprentice to the sculptor Gutzan Borglum whose son he tutored. Medical studies in New York, Columbia University, in 1923. In Paris in 1927 and 1928 on a scholarship.



Isamu Noguchi in his Studio in Japan

Worked in Brancusi's studio. Also knew Calder and Giacometti. In China and Japan from 1929 to 1931. Studied drawing in Peking and pottery in Kyoto. In London in 1933. Executed a large relief in colored cement in Mexico City in 1936. Has executed numerous other public monuments in the United States. Travels and sojourns in Europe and Japan in 1949-1951. Designed a stone garden for Unesco in Paris in 1958. Lives in New York and Tokyo.

Bibl. Noguchi, "Toward a Reintegration of the Arts," *College Art Journal*, U.S.A. 1949; Noguchi, "Meanings in Modern Sculpture," *Art News*, New York, March 1949; Miller, *Fourteen Americans*, Museum of Modern Art, New York 1946; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955.

**Noll, Alexandre.** Born in Reims, France, in 1890, of Alsatian parents. Weaver, then bank clerk. Military service in the Balkans and in the Orient during the First World War. Started working with wood as an artisan, then began applying his own refinements. Participated in the International Exhibitions in Paris in 1925 and 1937. Played an important role in the Salon des Artistes décorateurs in Paris in 1939. First individual show in 1947. Participated in the Salon des Réalités Nouvelles in 1946, in the Milan Triennial in 1950, and has contributed to numerous exhibitions in France and abroad. Lives in Fontenay-aux-Roses, near Paris.

Bibl. Moutard-Uldry, *Alexandre Noll*, Geneva 1954.

**Obirst, Hermann.** Born in Kilchberg, near Zürich, in 1863, died in Munich in 1927. Studied medicine at Weimar. Started working in terra-cotta in 1888, then studied sculpture in Paris and opened an art shop in Florence. Settled in Munich in 1894, where he exerted a certain influence on the vanguard movement of modern art. His works heralded abstract art. He published *Neue Möglichkeiten in der bildenden Kunst* (New Possibilities in the Plastic Arts) in Leipzig in 1903. Opened a school of applied art in Munich in 1902.

**Olafsson, Sigurjon.** Born in Eyrbakká, Iceland, in 1908. Studies in Copenhagen and in Italy. Returned to Iceland in 1945. Has participated in exhibitions in Copenhagen, Berlin, Brussels, Rome. Has executed public monuments in Denmark. Lives in Reykjavik, Iceland.

**Orlof, Chana.** Born in the Ukraine in 1888. Came to Paris in 1910. Studied at the School of Decorative Arts and with Joseph Bernard. Animals and portraits, stark forms. For a while was drawn to cubism. Has executed several monuments in Israel. Participated at the International Exhibition of Contemporary Sculpture at the Rodin Museum in Paris in 1956. Lives in Paris.

**Oteiza (Jorge de Oteiza Embil).** Born in Orio, Spain, in 1908. Medical studies in Madrid, then a sculptor. First show in 1931 in San Sebastian. Lengthy travels and sojourns in various South American countries. Taught ceramics in Buenos Aires in 1941 and in Bogota, Colombia, in 1942. Has participated in numerous exhibitions in Spain and abroad since 1949 (Madrid, Bilbao, San Sebastian, Santander, Milan, London). Lives in Irun, Spain.

Bibl. Sartoris, *L'Architecture nouvelle*, Hoepli, Milan 1954; *Oteiza*, Sao Paulo, IVth Biennial, 1957.

**Pallandt** (Charlotte Dorothée van). Born in Arnhem, Holland, in 1898. Was first a painter. Studied in Paris with André Lhote. Then, in Holland, experimented with sculpture alone for seven years. Back to Paris where she worked a year under the direction of Charles Malfroy. Settled in Holland since the last war. Sculptures stone, wood, clay, plaster, wax. Has participated in exhibitions in Paris and in Holland. Executes garden sculpture and portraits. Lives in Amsterdam.

**Pan, Marta.** Born in Budapest in 1923. Studied painting, sculpture and drawing in her native city. Came to Paris in 1947. Acquired French nationality in 1952. Since 1950 she has participated in the Salon des Réalités Nouvelles and in the Salon de la Jeune Sculpture in Paris, as well as in other Salons and art shows in Paris and abroad. The style of her work is supple and precise. "I like sculpture which has neither front nor direction, properly speaking, but which can be turned in all directions, set on any side. They thus become mobile and alive in space and acquire the status of superior and almost useful objects" (Marta Pan). Regarding her "hinged" sculptures, which can be opened and closed at will, she writes: "The hinge is inside a form. And inside the hinge are other forms. The closed hinge hides these, enveloping them in its own ample and sober form, letting just enough be seen to make one want to open it. Then, once opened, the interior forms appear like a hoped-for but unexpected revelation. The economy of means



Marta Pan, Hinge No. 4, 1953

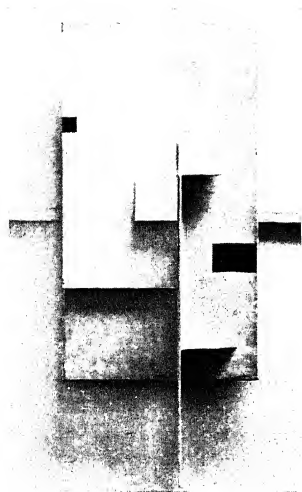


Eduardo Paolozzi

shown by the entire closed form, in contrast with the living and vibrant richness of the internal forms, gives an emotional impact which justifies the spectacle. The movement of the opening and closing of the hinge contributes to the effect of beauty and precision by the line which each point of the form describes in space." She has executed sculptures which play a role in *The Teak*, a dance show. Lives in Saint-Rémy-les-Chevreuse, near Paris.

**Paolozzi, Eduardo.** Born in Leith, Scotland, in 1924, of Italian parents. Studied at the Edinburgh College of Art, then at the Slade School in London (1943-1947). Has been teaching since 1955 at Saint Martin's School of Art in London. First exhibition (works in concrete and wire) in 1947 at the





Victor Pasmore, Relief in Black and White

Mayor Gallery, London. Has participated in the *Réalités Nouvelles*, Paris, in 1948, and in numerous group shows in England and on the continent. Lives in London.

Bibl. "Eduardo Paolozzi," *Quadrum*, No. 1, Brussels 1956.

**Parizat**, Bruno-Fernand. Born in Bagnols-sur-Cèze, France, in 1929. Studies at the Avignon School of Fine Arts. After a period of experimenting, he found a very pure style of abstract form with sharp ridges which seems to have been inspired by the plant world. Lives in Avignon.

**Pasmore**, Victor. Born in Chelsam, England, in 1908. Settled in London in 1927. Was first a civil servant. Studied art in night schools. Impressionist landscape artist, then abstract painter. From 1952 on he expressed himself mainly through reliefs

with very purified architectonic forms. He likes to use translucent materials. His style embraces the fundamental idea of neo-plasticism. Figures as a leader in Great Britain. Has participated in numerous group exhibitions. Retrospective show at the Institute of Contemporary Art in 1954. Has been teaching at Durham University since 1954. Lives in London.

Bibl. Alloway, *Nine Abstract Artists*, Tiranti, London 1954; Seuphor, *Dictionnaire de la peinture abstraite*, Hazan, Paris 1957.

**Penalba** (Alicia Perez Penalba). Born in the Argentine in 1918. She studied painting at a very young age in the schools of her country. Came to Paris in 1948 on a French state scholarship. She then turned to sculpture and studied for two years with Zadkine. Has exhibited at the Salon de la Jeune Sculpture since 1952. Has participated in the *Réalités Nouvelles*, in the *Antiwerp open-air Biennial* and in numerous other art shows in France and



Alicia Perez Penalba, *The Spark*, 1957



Constant Permeke, Marie-Lou, 1936

abroad. Her totemic work, peculiarly evocative, conceals various reminiscences that are marvelously integrated. Single-artist shows at the Galerie du Dragon and at the Galerie Claude-Bernard in Paris. Lives in Paris.

Bibl. Waldberg, *Penalba*, Paris 1957; Delloye, "Alicia Penalba ou les synthèses créatrices," *Aujourd'hui*, Paris, March 1958.

**Permeke, Constant.** Born in Antwerp, in 1886, died in Ostend in 1952. Bruges and Ghent Academies. Flemish expressionist painter, leader of the Laethem Saint-Martin group. First sculptures in 1935-1936. He lived almost uninterruptedly in Ostend or in the vicinity of this city. Trip to Brittany in 1951. "All during his life Permeke arranged his forms like sculptures, and no one was surprised to learn, in 1936, that the painter had started modeling. His first works developed solely in height and breadth like large bas-reliefs with strained volumes, rolled around their axis. Before long, in his small pieces at first, later in his monumental work, he succeeded in creating a purely plastic form, meant for the outdoors. Free of all pictorial speculation and of any anecdotic ingredient, imposing by the solidity of its masses and the restraint of its contours, simple and expressive, this art goes beyond the reality on which it is based, to suggest only transcendental volume" (Langui). Bibl. Haesaerts, *Permeke sculpteur*, Brussels 1939; Langui, *Permeke*, De Sikkell, Antwerp 1947; *Permeke*, Musée Boymans, Rotterdam 1957.

**Pevsner, Antoine.** Born in Orel, Russia, in 1884. Elder brother of Gabo. His father was a manufacturer with interests in copper refining. Studies at the Kiev Fine Arts School (1902-1909), then at the St. Petersburg Fine Arts Academy (1910). He learned more from the Byzantine monuments and old icons than from academic training. Awakened by the great Russian collections of modern art, he left for Paris in 1911 and stayed there until 1914, with a break of several months in 1913 (trip to Russia). He visited the cubist exhibitions, became friendly with Archipenko and Modigliani, and painted his first abstract work, *Encaustique* (polishing wax), at the end of 1913. When, in August of 1914, war was declared, his father called him right

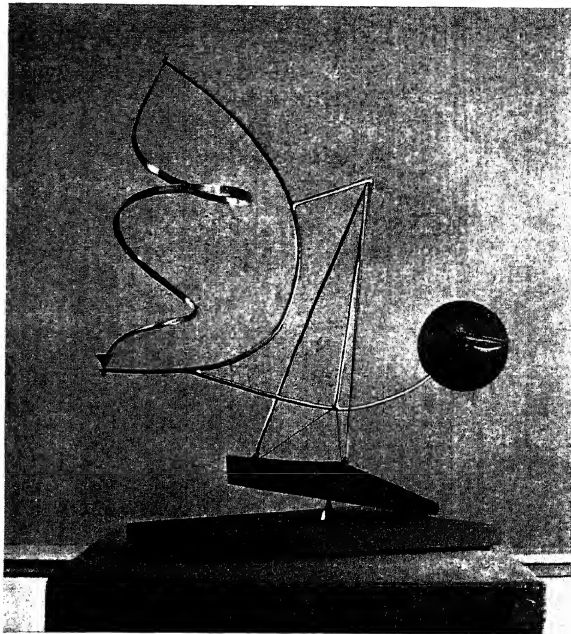


Antoine Pevsner, in 1953

back to Russia, then sent him to join his brother Gabo who was studying science in Munich and could leave Germany only for a neutral country. Gabo was then doing his first sculptures, and Pevsner, upon seeing them, was very impressed. He himself, however, continued to paint and did not take up sculpture until later (1922-1923). In March 1917 the two brothers went to Moscow where they became affiliated with avant-garde art movements. Pevsner was immediately named professor at the Moscow Academy of Fine Arts, along with Malevich and Kandinsky. In 1920 the two brothers signed their famous Realist Manifesto, a credo of absolute constructivism, and exposed their works publicly. They participated in several exhibitions, in particular at the First Exhibition of Russian Art at the Gallery Van Diemen, Berlin, in 1922. The artistic policy of the Russian government having in the meantime taken a turn that threatened the liberty of the artist, the two brothers used the Berlin exhibition as a pretext to leave the country. Gabo reached Berlin at the end of 1922 and Pevsner

joined him in January 1923. But by October of the same year he was in Paris, where he settled for good. In 1924 the two brothers exhibited at the Galerie Percier in Paris; in 1927 they designed the constructivist set for the ballet *The Cat*, staged by Diaghilev. Pevsner acquired French nationality in 1930. The same year he participated in the Cercle et Carré exhibition. Member of the Abstraction-Création group which succeeded Cercle et Carré, he has participated in numerous exhibitions in France and in America. His first big one-man show was held at the Galerie Drouin, place Vendôme, Paris, in 1947. The following year he and his brother exhibited at the Museum of Modern Art in New York. In 1949 he exhibited at the Kunsthhaus in Zürich with Vantongerloo and Bill. Has executed monuments for the Caracas university student residence center (1950) and for the General Motors scientific research institute in Detroit (1955). Participated in 1954 in the Seven Pioneers of Modern Sculpture Exposition in Yverdon, Switzerland. Retrospective show of his work at the Musée d'Art Moderne in Paris, 1957. Lives in Paris. Bibl. Dreier, *Modern Art*, New York 1926; *Société Anonyme*, New Haven, Yale University 1951; *Antoine Pevsner*, Galerie Drouin, Paris 1947; *Constructivism: the art of Naum Gabo and Antoine Pevsner*, Museum of Modern Art, New York 1948; *Antoine Pevsner*, Georges Vantongerloo, Max Bill, Kunsthhaus, Zürich 1949; Massat, *Antoine Pevsner et le Constructivisme*, Paris 1956; *Antoine Pevsner*, Musée d'Art Moderne, Paris 1957; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; Seuphor, *L'Art abstrait, ses origines, ses premiers maîtres*, Paris 1949; Rosamond Bernier, "Interview d'Antoine Pevsner," *L'Œil*, Paris, November 1956; Delloye, "Pevsner et la crise de la sculpture occidentale," *Aujourd'hui* No. 10, Paris, November 1956.

**Peyrissac, Jean.** Born in Cahors, France, in 1895. Settled in North Africa (Algiers) after having fought on the French and Macedonian fronts during the First World War. First devoted himself to painting. Numerous sojourns in Spain, Italy and Germany. A short visit in 1928 to the Bauhaus in Dessau, which impressed him deeply. Met Kandinsky, Klee, Feininger. From 1925 on he executed polychrome constructions in iron, rope and shaped pieces of



Jean Peyrissac, Mobile Sculpture, 1949

wood in boxes. At the same time he drew figures, "seeking an internal rhythm in the mechanism of anatomy," and painted large abstract compositions. In 1927 he exhibited at the Galerie des Quatre-Chemins in Paris. Long sojourns in Spain (Escorial and Avila) in 1929 and 1932. In 1934 he held a show at Pierre Colle's in Paris. Again, the war left him in Algiers "in the greatest solitude." After 1939 he gave up painting to seek spatial rhythms, being at this time completely unaware of the works of Calder, whom he met later and qualified as "admirable." One-man show of his "animated plastic work" at the Galerie Maeght, Paris, in 1948. Has

participated several times in the Salon des Réalités Nouvelles. In 1957, torn by the turn of events in North Africa, he settled in Paris.

"In their relations between themselves, forms in movement are so many melodies which overleap one another, intertwine, ordered like an orchestra score. Everything, however, is a matter of relations... and the relations form the concatenation. The difficulty lies in the rounding of the whole, in the continuity of the melody.—A design in time...—Our will to impart a movement to a three-dimensional form justifies abstraction. In our execution, abstraction is a unique language, the one which gives to form

its freedom of expression... I am not certain that a form aspiring to motion, conceived for a precise function, has any relation with the abstract, since the variety of its movements reveals to us the intimate correspondences that we find in the gestures of nature " (Peyrissac).

**Phillips, Helen.** Born in Fresno, California, in 1913. Studied sculpture at the California School of Fine Arts with Ralph Stackpole from 1931 to 1936. In Paris from 1936 to 1939, in London in 1939-1940, then in New York until 1950. Then returned to Paris where she has participated in the Salon de Mai and the Salon de la Jeune Sculpture. Married to the

English painter and engraver S.W. Hayter. Single-artist show of engravings and sculptures at the Librairie La Hune, Paris, in 1954. Participated, along with Chelmsky, Levee and Cousins, in the " 4 Artistes américains de Paris " exhibition at the American Cultural Center in 1958. Lives in Paris. The work of Helen Phillips is characterized by power and suppleness at the same time. She sometimes expresses herself through a massive and hieratic immobility, sometimes through a moving yet solid spatiality. Her work inspires an almost metaphysical confidence and security, even to the dance figures that she commits to bronze (*Metamorphose*, 1957).

**Philolaos (Philolaos Tloupas).** Born in Larissa, Greece, in 1923. Studied at the Athens Fine Arts School until 1950, then in Paris where he worked for two years with Gimond at the Ecole des Beaux-Arts. Has participated in the Antwerp Open-Air Biennial (in 1953) and in the Salon de Mai since 1954. Works done in hammered and welded sheet iron. Lives in Chevreuse, near Paris.

**Picasso, Pablo.** Born in Malaga in 1881. His first sculptures date from the beginning of the century (the *Buffoon*, 1905). A *Man's Head*, in 1909, marks the beginning of the influence of Negro statuary and inaugurates cubist sculpture. He then executed sculptures which took up the classic themes of cubist painters (*Glass of absinthe*; *Guitar and Bottle*; *Mandoline*, 1914). In 1928 he became interested in wrought iron like his compatriots Gargallo and Gonzalez who helped and advised him. He then executed a series of works in iron, composed of straight rods in the constructivist style for his studio in Boisgeloup. Then came back to more figurative forms. Then, during the war, there appeared ready-made objects which he turned into sculpture by giving them an unexpected meaning (a bicycle seat thus becomes a bull's head). But variety and variability always will remain the fundamental feature of his genius. He moves with the greatest of ease from one style to another without ever showing the least hesitation or moment of reflection. Or rather, the reflection itself is active. His meditation takes the form of unpremeditated, direct studies. In 1944 he sculptured the *Man with Goat*

Helen Phillips, *Tree of Life*, 1956





Pablo Picasso about 1948



Josef Pillhofer

which stands on the village square in Vallauris. Next came *Woman reading*, the *Monkey*, the *Crane*, the *Owl*, *She-Goat*, *Diving Girl*. Since 1947 he has given himself over to ceramics in the village of Vallauris, not far from Cannes, where he has lived for many years.

Bibl. Barr, *Picasso, Fifty Years of his Life*, Museum of Modern Art, New York 1946; Argan, *Scultura di Picasso*, Venice 1953; Kahnweiler, *Les Sculptures de Picasso*, Paris 1948; Prampolini, *Picasso scultore*, Rome 1943; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955.

**Pillhofer, Josef.** Born in Vienna in 1921. Studied sculpture at the Graz School of Industrial Art (1938-1941). Pupil of Wotruba at the Vienna Academy of Fine Arts (1946-1950). After two years of studies in Paris (1950-1951), he worked as an independent sculptor and also as assistant at the Fine Arts Academy in Vienna. Has participated in biennials in Venice (1954, 1956), and in Antwerp (1957) as well as in exhibitions in Paris, Amsterdam, Vienna, London, Milan, Rome, Florence. Sojourns in Rome and in Sicily in 1957. Lives in Vienna.

**Pinto, Marie-Thérèse.** Born in Santiago, Chile, in 1910. Spent her youth in Italy, then France, where she was the pupil of Brancusi and Laurens. Has participated in the Salon de la Jeune Sculpture in Paris (1950, 1955, 1956), in the Sao Paulo Biennial (1951) and in numerous other group shows in France and abroad. Lives in Paris.

**Pomodoro (Arnoldo).** Born in Morciano di Romagna, Italy, in 1926. Studied architecture and with his brother Gio and Giorgio Perfetti, created the Studio "3 P" which was active in Pesaro and Milan. Has participated as sculptor and goldsmith in the big Italian Salons. Single-artist shows in Milan, Rome, Brussels. Lives in Milan.

**Pomodoro, Gio.** Born in Orciano di Pesaro, Italy, in 1930. Architectural studies. Brother of the above-mentioned. Belonged to the Florence group of the Galleria Numero. Has participated in the Milan Triennial (1954, 1957), in the Venice Biennial (1956), as well as in an exhibition at the World House Gallery, New York, in 1955. One-man shows in Milan, Rome, Brussels. Lives in Milan.

**Poncet, Antoine.** Born in Paris in 1928. Of Swiss nationality through his father, the painter Marcel Poncet; on his mother's side, grandson of Maurice Denis. Studies in Lausanne (1943-1946). Trips to Paris from 1947. Was advised by Zadkine. Since 1952 he has been a pupil of Arp, for whom he executes enlargements. In 1955, in collaboration with Stahly, Etienne-Martin and Delahaye, he executed window sculpture for the church at Baccarat, near Nancy. Has participated in the Salon de la Jeune Sculpture in Paris since 1952, in the Salon des Réalités Nouvelles since 1953. Has also taken part in the Biennials of Venice, Antwerp, and in the International Exhibition of Contemporary Sculpture at the Rodin Museum in Paris in 1956. Lives in Saint-Germain-en-Laye, near Paris.

**Poot, Rik.** Born in Belgium in 1924. Studied at the Brussels Academy of Fine Arts (1945-1946). Travels in France, Italy, Germany. Participated in the open-air Sculpture Biennial in Antwerp in 1953 and 1955. Lives in Vilvorde, Belgium.

**Prampolini, Enrico.** Born in Modena, Italy, in 1896, died in Rome in 1956. A futurist and abstract painter. From 1914, composed numerous paintings containing various objects and reliefs. In 1944 he published a small work on relief made from multiple materials: *Arte polimaterica (verso un' arte collettiva?)*.

**Puvrez, Henri.** Born in Brussels in 1893. Early life in Spain. Studies at the Brussels Academy. Considers himself, nevertheless, self-taught. Works directly in stone. Founding member of the Belgian groups "Art vivant" and "Art contemporain." Took part for some time in the Belgian expressionist movement. Numerous shows, mainly in Belgium. Contributed to the exhibition "10 Belgian Sculptors" at the Stedelijk Museum of Amsterdam and to the International Exhibition of Contemporary Sculpture at the Rodin Museum, in Paris, in 1956. At present professor at the Higher Institute of Fine Arts of Antwerp.



Rik Poot, The Bird, 1955



Germaine Richier, *The Storm*, 1949

**Radovani, Kosta Angeli.** Born in London in 1916. Studies at the Academy of Fine Arts of Milan, then at the Academy of Zagreb. Exhibits alone or with groups of Yugoslav artists in Yugoslavia and abroad. Has produced several monuments. From 1950 to 1956, professor at the Zagreb Academy of Decorative Arts. Study travels in France, Italy, Switzerland, Belgium. Lives in Zagreb.

**Raedecker, John.** Born in Amsterdam in 1885, died in 1956. Pupil of his father, then at the Academy of Amsterdam and the Academy of Antwerp. Travel to Paris with the Holland painter Bendien. From 1910, settled in Amsterdam and from then on has played an important role as an initiator of modern sculpture in his country. He has executed various public monuments. His principal works, often revealing a delicate spirituality, are to be found at the Kröller-Müller Museum.

Bibl. Bremmer, *John Raedecker*, Amsterdam 1926; Hammacher, *John Raedecker*, Amsterdam 1940; Hammacher, "Beeldhouwkunst van deze eeuw," *Contact*, Amsterdam 1955.

**Ramseyer, André.** Born in Tramelan, Switzerland, in 1914. Art School of La Chaux-de-Fonds (1932-1935). In Paris 1935-1936. Pupil of Zadkine at the Académie Colarossi. Sojourn in Italy in 1938. Until 1956 taught drawing and the history of art at the Lycée de Neuchâtel, sculpture remaining his chief occupation. Monumental works in several Swiss towns. Took part in the Venice Biennial, in the International Exposition of Contemporary Sculpture at the Rodin Museum, Paris, in 1956, and in the Exhibition of Swiss Sculpture in Bienne, in 1958. Lives in Neuchâtel.

**Renes, Teunis Cornelis.** Born in Amsterdam in 1923. Self-taught. Works in wood, stone, metal, plaster. Travels in France and in Germany. Lives in Amsterdam.

**Richier, Germaine.** Born in Grans, near Arles (France), in 1904, died in Montpellier in 1959. School of Fine Arts of Montpellier (1922-1925), then worked with Bourdelle, in Paris (1925-1929). First show in 1934 at the Galerie Max Kaganovich, Paris. Has since then taken part in





José de Rivera

numerous art events in France and abroad. Single-artist shows at the Galerie Maeght in Paris, in 1948; at the Stedelijk Museum, Amsterdam, in 1953; at the Musée d'art moderne, Paris, in 1956; at the Martha Jackson Gallery, New York, in 1957. She spent the war years (1939-1945) in Switzerland, and in 1943 exhibited at the Kunsthalle of Basel with Marino Marini and Wotruba. She married the writer René de Solier and is a member of the organizing committee of the Salon de Mai. Her highly imaginative work, at times giving rise to a sense of uneasiness, is inspired by concepts that are at times surrealist (Bullfighting, 1953; the Mountain, 1955-1956; the Bat Man, 1946-1956), at other times expressionistic (the Ogre; the Crucifixion). She has executed curious works in collaboration with such painters as Vieira da Silva and Hartung. In her latest manner she seems to come close to Lipchitz, especially in works of small size.

**Righetti, Renato.** Born in Rome in 1916. Painter and sculptor. Settled in Paris since 1947. Contributes to the Salon des Réalités Nouvelles with works in brightly-colored wires. Art critic for the paper *La Voce d'Italia* since 1948. Has fought for long years for the integration of the plastic arts in architecture, and in Naples, in 1952, executed one of the first architectural complexes in Europe to have been harmonized by a plastic artist.

**Rivera, José de.** Born in West Baton Rouge in Louisiana (U.S.A.) in 1904. From 1922 to 1930 he

worked in the iron, foundry and medal-striking industry. Then studied drawing in Chicago with the painter John W. Norton. First show at the Art Institute of Chicago in 1930. In 1932 travels in Spain, Italy, France, Greece, Egypt, North Africa. Executed an aluminium sculpture at the Newark airport, near New York, in 1936. Numerous other monuments in stainless steel in public places. Single-artist shows in New York from 1946, chiefly in the Grace Borgenicht Gallery. Took part, in 1956, in the exhibition "12 Americans" at the Museum of



Raymond Rocklin, Brass Fountain

Modern Art of New York, as well as in the Salon de la Sculpture Abstraite, at the Galerie Denise René, in Paris. Lives in New York.

**Rocklin, Raymond.** Born in Moodus, Connecticut, in 1922. Worked as assistant in the studios of several American sculptors, including David Hare. Has taught sculpture in various schools and universities. Has exhibited in New York since 1955 in various Salons and galleries. Individual show at the Tanager Gallery in 1956. Lives in New York.

**Rodin, Auguste.** Born in Paris in 1840, died in Meudon, near Paris, in 1917. Of humble origin, he was given a religious education and, at the age of twenty-two, deeply affected by the death of his sister, considered entering the priesthood (he wore the cassock for some time). Turned down by the Ecole Nationale des Beaux-Arts, he became an ornamenteer, molder and chiseler in order to earn a living. From 1864 to 1871 he worked in the studio of Carrier-Belleuse in the National Sèvres Works. From 1871 to 1878 he was in Belgium where he became friendly with Constantin Meunier. Then he made copies in museums and produced works on commission. His strong personality was to make itself felt only after a travel to Italy (1875). He then produced the *Age of Bronze* (completed in 1877) that created a scandal scarcely comprehensible today. From this point on his works were always a subject of violent controversy. He was most deeply challenged by the problem of closely linking sculpture and architecture as exemplified by the Gothics, whom he had long and patiently studied. In 1884 he began the *Burgers of Calais*, inaugurated ten years later. Other monumental works are the *Victor Hugo* (in the gardens of the Palais Royal, in Paris), the *Gate of Hell*, the *Thinker*, the *Kiss*, and above all the statue of Balzac, refused in 1898 by the Société des gens de lettres, which had ordered it, and finally erected at the Raspail-Montparnasse crossing, in 1939, twenty-two years after Rodin's death. At the Paris World Fair in 1900 a whole pavilion was devoted to him. He then ceased to be ignored and became, almost overnight, a national glory. His works are in the Rodin Museum (Hôtel Biron) of Paris and in the Rodin Museum of Meudon.

**Russil, Robert.** Born in Montreal, Canada, in 1915. Executed a thirty-five-foot high *Human Galaxy*, wood, for a public square in Toronto, in 1956. The Galerie Creuze, in Paris, in 1957, exhibited a series of large woods, some abstract, others figurative, keenly sensual but sober and lean in style. Lives in Tourettes-sur-Loup, in the South of France.



Bibl. Rodin, *L'Art*. Entretiens réunis par Paul Gsell, Paris, Grasset, 1911; Aubert, *Rodin*, Paris, Tel, 1952; Bourdelle, *La Sculpture de Rodin*, Paris 1937; Roh, *Rodin*, Berne 1949; Story, *Rodin*, London 1951.

**Roeder, Emy.** Born in Würzburg, Germany, in 1890. Studies in Darmstadt. Subsequently went to Berlin, where she became a co-founder of the Novembergruppe, in 1918. In Italy from 1933 to 1949. Returned to Germany, where she has been teaching at the Mainz Art School since 1950.

**Rompel, Hans.** Born in Wuppertal, Germany, in 1910. An art ironsmith until 1933, then studied at the Academy of Düsseldorf (1934-1939). Exhibited in Düsseldorf in the company of Vasarely in 1958 (Schemela Gallery). Lives in Düsseldorf.

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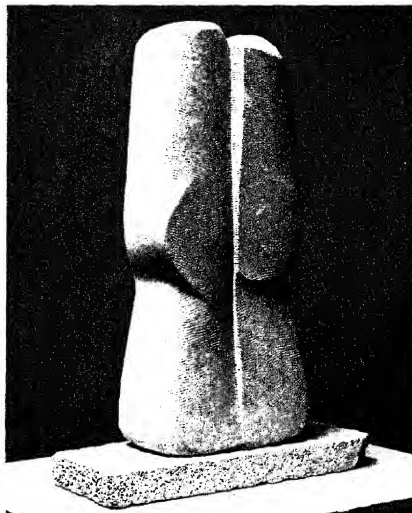
**Rosati, James.** Born in Washington, D. C. in 1912. Has participated in the exhibitions of the Whitney Museum in New York since 1952. Teaches at Cooper Union and at the Pratt Institute in New York. One man show at the Peridot Gallery, New York, in 1954. Works of a moving sobriety that are spiritually closely akin to Brancusi and Arp. Lives in New York.



John Rood, *Growth*, 1955

(Galleria del Obelisco) in 1956. Many commissions for churches in the United States. Has taught at the University of Minnesota since 1944. Works in wood, stone and metal. His interest centers on the possibilities of the growth of forms. "Birth, growth, death and resurrection are inherent in the forms of nature," says Rood. Lives in Minneapolis.

Bibl. Rood, *Sculpture in Wood*, Minneapolis 1950; Schneider, *John Rood's Sculpture*, Minneapolis 1958.



James Rosati, *Each others Mine*, 1958

**Rossi, Remo.** Born in Locarno in 1909. Studied in Milan and in Paris. Participates in numerous international sculpture exhibitions. Has executed various works in public places in Switzerland, in particular a monumental fountain in Bellinzona. Contributed a group of works to the Swiss Sculpture Exhibition in Bienne, in 1958. Lives in Locarno.

**Rosso, Medardo.** Born in Turin in 1858, died in Milan in 1928. Was first a painter. Began sculp-

turing in 1881. He attempted to reproduce impressions of street-life and just life itself, resorting to the expressiveness of shadows to register human feelings and moods (tenderness, humility, grace, attention). He surely owes a great deal to Daumier, but his style is very different from the latter's expressionism. No sculptor has come closer, in sentiment and inspiration, to the impressionist painters. From 1884 to 1885 he was in Paris, worked in Dalou's studio and became acquainted with Rodin, Degas and the collector Rouard. He exhibited in Milan, in Rome, in Paris, in Venice, in London, in Vienna. More esteemed, during his lifetime, in France than in Italy, it was the Futurists who rescued him from oblivion in his own country. A great retrospective showing of his work was held in Venice, in the setting of the Biennial, in 1950.

Bibl. Meier-Graefe, *Modern Art*, New York 1908; Papini, *Medardo Rosso*, Hoepli, Milan 1945; Soffici, *Medardo Rosso*, Florence 1929; Carrieri, *Pittura e scultura d'avanguardia in Italia*, Milan 1950; Giedion-Welcker, *Contemporary Sculpture*, New York 1955; Trier, *Moderne Plastik*, Frankfurt-on-Main 1955.

**Rozsak, Theodore.** Born in Poznan, Poland, in 1907. His parents emigrated to the United States in 1909 and settled in Chicago. Studied in various art institutions in Chicago and in New York (1922-1927). First exhibit (lithographs) in 1928 in Chicago. In 1929-1930 he traveled in Europe, spending time particularly in Prague, then in Paris, where modern art was revealed to him for the first time. Settled in New York in 1931, executed his first sculptures and took part in several Art Salons. Numerous single-artist shows, from 1935 on, at the Pierre Matisse Gallery, New York, and in the principal museums of the United States. Lives in New York. Bibl. Miller, *Fourteen Americans*, Museum of Modern Art, New York 1946; Roszak, "Some Problems of Modern Sculpture," *Magazine of Art*, New York, February 1949; Ritchie, *Sculpture of the Twentieth Century*, Museum of Modern Art, New York 1952; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; *12 peintres et sculpteurs américains*, Musée d'Art Moderne, Paris 1953; Krasne, "A Theodore Roszak Profile," *Art Digest*, New York 1952; Barr, *Masters of Modern Art*, Museum of Modern Art, New York 1954.

**Roussil, Robert.** Born in Montreal, Canada, in 1925. Executed a thirty-five-foot high *Human Galaxy*, in wood, for a public square in Toronto, in 1956. At the Galerie Creuze, in Paris, in 1957, exhibited a series of large woods, some abstract, others figurative, keenly sensual but sober and lean in style. Lives in Tourettes-sur-Loup, in the South of France.



Interior - Studio - Workshop of Theodore Roszak, welding the Sculpture "Cradle Song", 1956

**Saint-Maur.** Born in Bordeaux in 1906. First a painter. States that he came to sculpture "only to enrich it with the contribution of color." After a long sojourn in Indochina, he returned to France in 1946 and composed his sculptures in polyesters resins, which he presented to the public for the first time in 1956. It is a new material "colored according to the artist's fancy and so dependent on light that it may, at will, be translucent or opaque, shiny or dull, polished or rough, and whose colors suggest lapis, jades, quartzes, as well as opals, topazes, etc." He makes statues of large dimensions, which are at the same time very light, and which have been exhibited in Paris, Brussels, Düsseldorf, Berlin. Saint-Maur has several times contributed to the Salon de la Jeune Sculpture, as well as to the show of the "Espace" group (1956) and to the Interbau, in Berlin in 1957. Lives in Paris.

**Salgado, Zelia.** Born in Sao Paulo, Brazil, in 1909. A painter and sculptor. Studied at the School of Fine Arts in Rio de Janeiro, then in Paris (1937-1938). Several individual shows in Brazil, both of painting and sculpture. Teaches at the Museum of Modern Art in Rio.

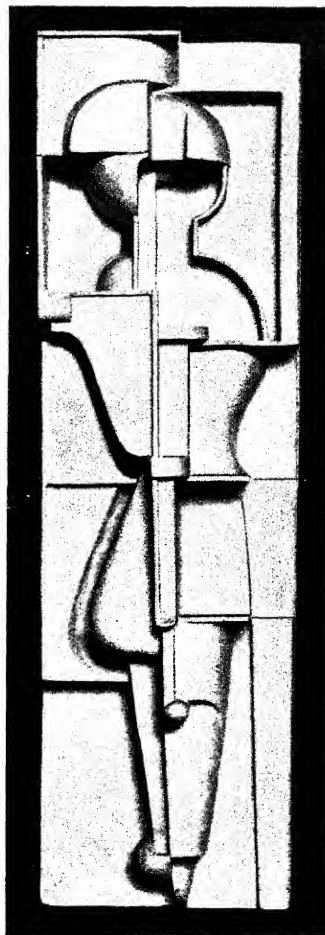
**Salvatore** (Messina Salvatore). Born in Palermo, Sicily, in 1916. Son of a sculptor. He began to work in marble when only a child. Studied at the Fine Arts Academy of his native town. Subsequently worked in Trieste and in Milan. Established in Venice since 1945. Takes part in the important art events in Italy and abroad.

Bibl. *Salvatore*, Cavallino, Venice 1955; *Scultura italiana del XX° Secolo*, Editalia, Rome 1957.

**Scharff, Edwin.** Born in Neu-Ulm, Germany, in 1887. Studied painting at the Munich Academy. Began sculpturing in France, where he spent the years 1911 to 1913. Professor at the Academy of Berlin (1922-1933). Professor at the Hamburg Landeskunstschule since 1946.

Bibl. Trier, *Moderne Plastik*, Frankfurt-on-Main 1955.

**Schlemmer, Oscar.** Born in Stuttgart in 1888, died in Baden-Baden in 1943. Was the pupil of Adolf Hölzel at the Academy of Stuttgart. Professor



Oscar Schlemmer, Relief, 1921

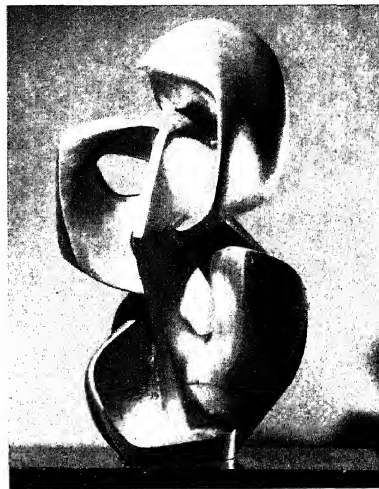
(sculpture and stage designing) at the Bauhaus, in Weimar, then in Dessau, from 1921 to 1929. Had all his life close ties with the painter Willi Baumeister. The work of the two artists is often very similar in style, but Schlemmer, whose nature was more mystical, aspired to a definitive plastic order. He was wholly unaffected by German expressionism. His figures remind one first of automata. But this immediate impression is not borne out by a closer study. Schlemmer's works are compositions of straight lines and curves that integrate the human figure in their plastic modulations. By simplifying the human figure to the most elementary plastic sign, Schlemmer seeks a spiritualization of the carnal being. After leaving the Bauhaus he became professor at the Academy of Breslau, then at the Academy of Berlin. Removed from his post by the Nazi regime, his works were featured in the *Degenerate Art* exhibition organized by the Nazis in Munich in 1937.

Bibl. Hildebrandt, *Oskar Schlemmer*, Prestel, Munich 1952; Trier, *Moderne Plastik*, Frankfurt-on-Main 1955; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; *German Art of the Twentieth Century*, Museum of Modern Art, New York 1957.

**Schnabel, Day.** Born in Vienna in 1905. Studied painting at the Academy of Vienna, then architecture and sculpture in Holland, Italy and Paris. In New York during the last war. Since 1947 has exhibited in America and in Europe and divides her time between New York and Paris. Single-artist shows at the Betty Parsons Gallery, New York (1947, 1951, 1957), and at the Palace of Fine Arts, Brussels (1953). She has participated in the Salon de Mai and in the Salon de la Jeune Sculpture, in Paris, in the Antwerp open-air Biennial of Sculpture (1953) and in numerous other art events in Paris, New York, London, Amsterdam, Madrid, Brussels. Lives in Paris and in New York. "Day Schnabel, after a series of more and more simplified spontaneous attempts at figuration, quickly passed to carefully thought-out attempts at forms that were more conceptual than natural. The power of the artist's temperament conferred an undeniably monumental aspect upon these abstract forms. Schnabel's spirit is so completely architectural that often, instead of a single block of statuary, she incorporates two or three

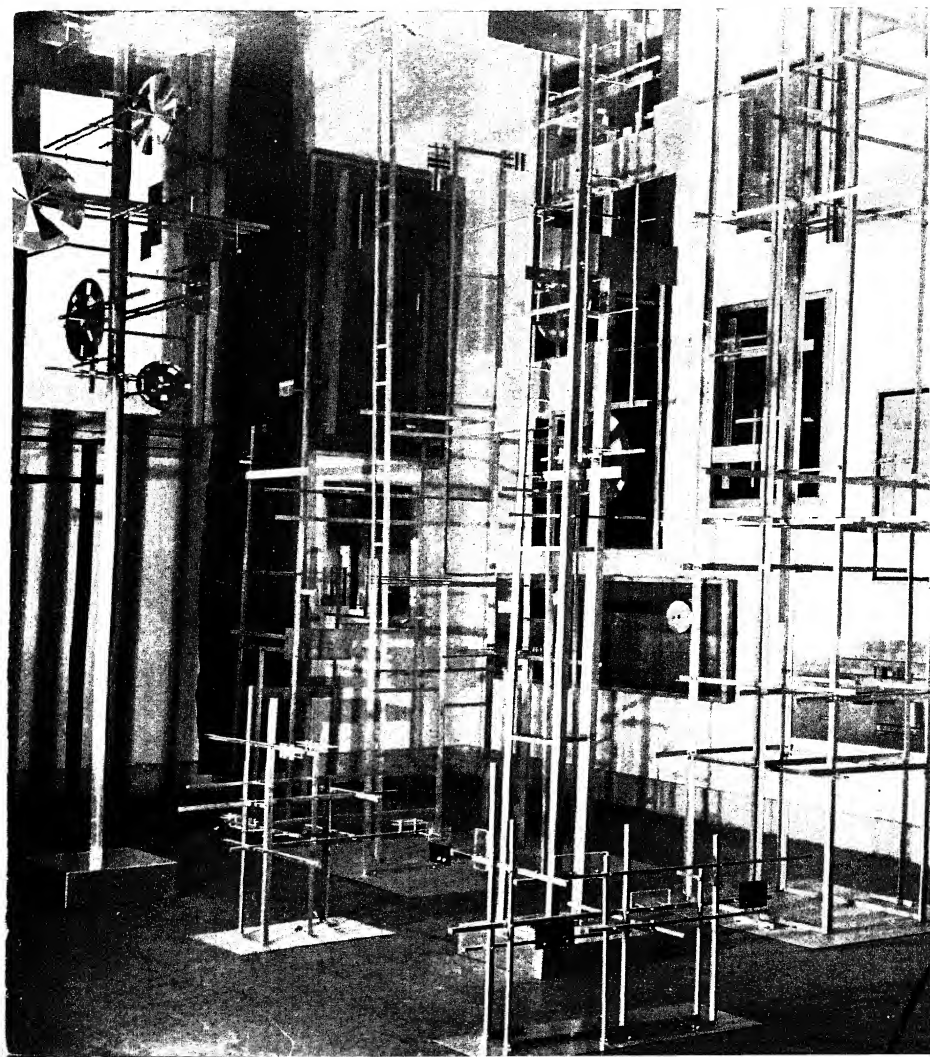
into a single work. These detached parts, placed side by side, or separated by optimum spacings, form harmonious wholes" (Guéguen).

Bibl. *Témoignages pour l'Art abstrait*, Paris 1952; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; *Témoignages pour la Sculpture abstraite*, Galerie Denise René, Paris 1956; Guéguen, "Day Schnabel," *XX<sup>e</sup> Siècle* No. 9, Paris 1957.



Day Schnabel, *Transformation*, 1955

**Schöffer, Nicolas.** Born in Kalocsa, Hungary, in 1912. Studied at the School of Fine Arts of Budapest. To Paris in 1937. Enrolled in the Ecole Nationale des Beaux-Arts until in 1939. First an expressionist and surrealist painter, then an abstract painter. Began a career as an abstract sculptor in 1950. Works in aluminium, iron and copper. An orthogonal geometry, at times with a complement of circular forms. He calls his art spatiodynamism. In 1955, made a sonorized 140-foot tower of steel



scaffolding pipes (Building Exhibition at the Parc Saint-Cloud). First cybernetic, sonorous and dancing sculpture, in 1956 (electronic equipment). Single-artist shows in Paris: Galerie des Deux-Iles, 1950, Galerie Mai, 1952, and Galerie Denise René, 1958. Regularly contributes to the Salon de la Jeune Sculpture and to the Salon des Réalités Nouvelles. Lives in Paris.  
Bibl. Schöffer, *Le Spatiodynamisme*, Paris 1955; Habasque, "Nicolas Schöffer et le spatiodynamisme," *Aujourd'hui* No. 3, Paris 1955.

**Schultze, Bernard.** Born in Scheidemühl, Germany, in 1915. Painter of the informal school. Has made paintings with very prominent reliefs, whose effect is hallucinatory. Lives in Frankfurt-on-Main.

**Schumacher, Emil.** Born in Hagen, Germany, in 1912. Studied at the Dortmund Art School. In 1951 began his experiments in structures in the realm of painting—wire, fabrics, plaster, color are combined to form a painting to be hung on the wall, which is very much in evidence through the openings in the material and the non-orthogonal form of the work. Lives in Hagen.

**Schumann, Hans Pierre.** Born in Heide, in Schleswig-Holstein, in 1917. Fought and was wounded in the war, was hospitalized until 1947. Then resumed his long-interrupted studies. Academies of Hamburg and Stuttgart 1948-1950. Has participated in numerous group exhibitions in Germany and abroad since 1952. Travels in France, Holland, Belgium, Austria, Switzerland, Italy. Since 1953 he has made a several-weeks' visit to Paris every year. Here he took part in the Salon de la Jeune Sculpture in 1955. Lives in Hamburg.  
Bibl. Flemming, "Urformen des Lebens. Zu Skulpturen von H. P. Schumann," *Die Kunst*, Munich, May 1956.

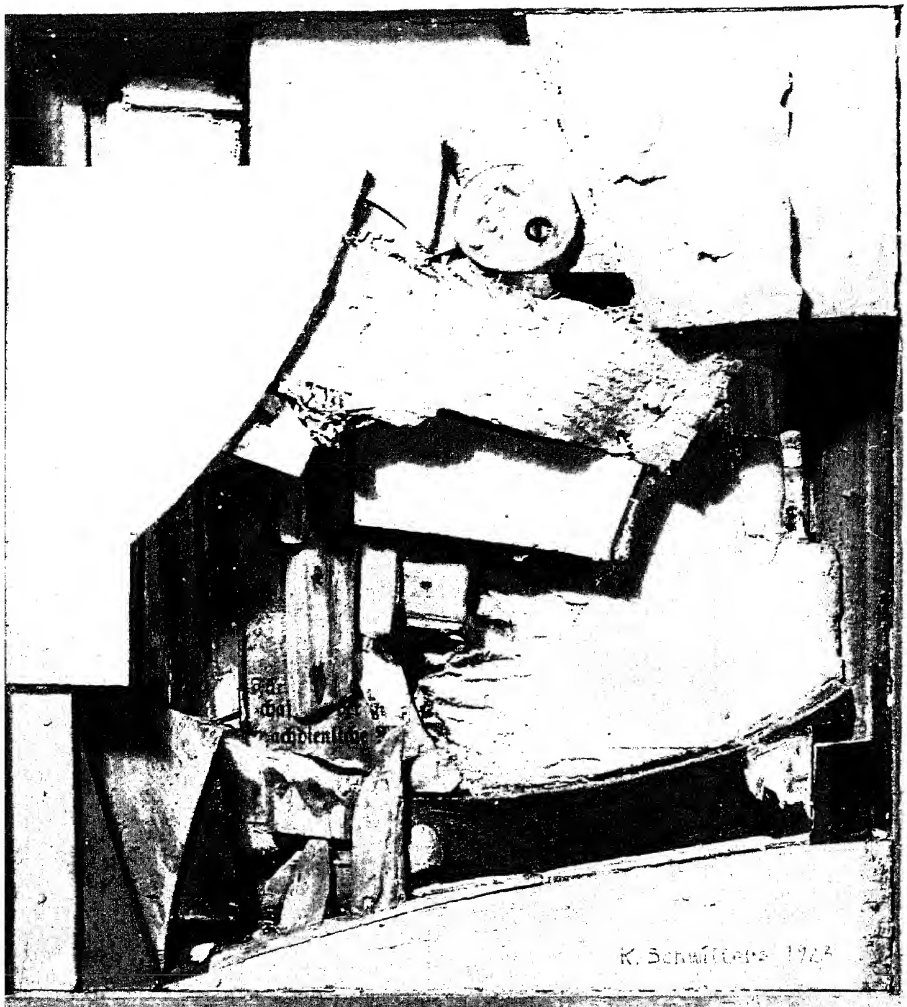
**Schwitters, Kurt.** Born in Hanover in 1887, died in Ambleside, Great Britain, in 1948. A painter and a poet, he was one of the chief representatives of the Dadaist movement in Germany. He contributed regularly to the *Sturm* and published his own review *Merz*. He composed reliefs in wood polychrome



Emil Schumacher, Tactile Object, 1957

or in heterogeneous materials from 1919 onward. In 1930, he contributed to the review and the group *Cercle et Carré* of Paris, then joined the *Abstraction-Création* group. In his Hanover house he built a *Merzbau* that runs through several stories and brings together in its inner organization the most varied and unexpected objects. The work was destroyed during the war. The memory of it, however, is preserved in a few photographs. In England he began a new *Merzbau*, in Ambleside, but the work was unfinished when death overtook him.



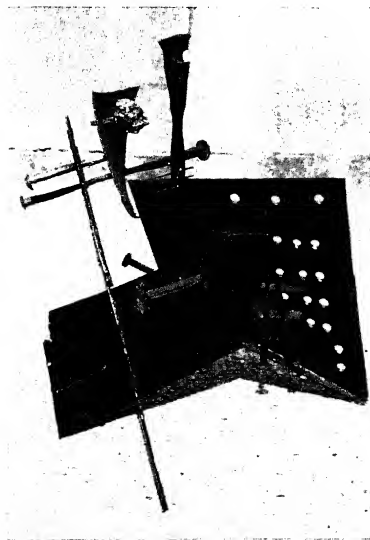


Kurt Schwitters, Relief, 1923

Bibl. Motherwell, *The Dada Painters and Poets*, New York 1951; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; Seuphor, *L'Art abstrait, ses origines, ses premiers maîtres*, Maeght, Paris 1949; *Collection of the Société Anonyme*, New Haven 1951; Arp, "Franz Müller's Drahtfrühling," *Quadrum* No. 1, Brussels 1956.

**Serra Guell, Eudaldo.** Born in Barcelona in 1911. Studied at the School of Fine Arts of his native city with Angel Ferrant. Travels in Europe. Left for the Far East in 1935 and lived for thirteen years in Japan. Returned to Spain via the United States, in 1948. At present professor of the School of Arts and Crafts in Barcelona. Many shows in Spain and in Japan. Likewise contributes to group shows in Italy, Egypt, Brazil. Lives in Barcelona.

Bibl. Aguilera, *Antología Española del Arte contem-*



Pablo Serrano, *Composition in Iron*, 1957



Victor Servranckx, *Sculpture I*, 1921

*poraneo*, Barcelona 1955; Pillicer, *La Escultura Catalana*, Palma de Majorca 1957.

**Serrano, Pablo.** Born in Crivillén, Spain, in 1910. Studies in Barcelona. To Argentina in 1930. In 1933 to Uruguay. Gave sculpture courses at the University of Montevideo. Made various public monuments in Uruguay. Individual show at the Galeria Syra in Barcelona, in 1957. Travels to Paris and Brussels in 1958. Lives in Madrid.

**Servranckx, Victor.** Born in Diegem, suburb of Brussels, in 1897. Academy of Brussels (1913-1917). Executed a few abstract sculptures between 1920 and 1925 (round form, concave-convex, 1921, at the Museum of Grenoble; assemblages of elementary, straight and round forms, 1924). Lives in Brussels.

**Signori, Carlo Sergio.** Born in Milan in 1906. Studied in Paris. Pupil of Maillart. At the Académie Ranson a fellow-student of Stahly, Etienne-Martin and Manessier. Contributes to most of the major sculpture exhibitions in Italy and other countries. Lives in Carrara and in Paris. Signori's work, characterized by a meticulous perfection and an aristocratic politeness, continues the tradition of Brancusi and Arp. The tension of the curves stimulates and delights the spirit, while the finish

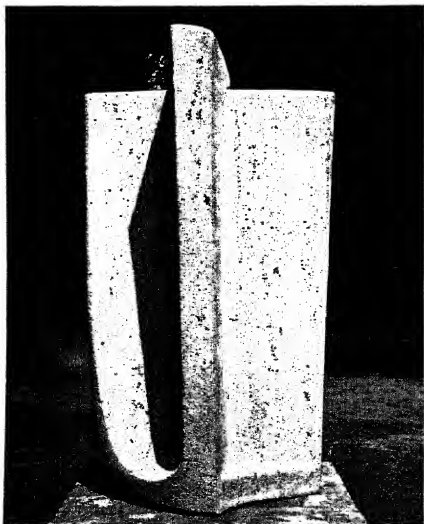
of the form and the felicitous capturing of the silhouette rest the eye.

Bibl. Bourniquel, "Signori," *XX<sup>e</sup> Siècle* No. 9, Paris 1957.

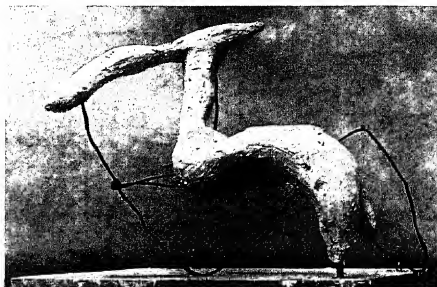
**Sintenis, Renée.** Born in Glotz, Silesia, in 1888. School of Arts and Crafts of Berlin (1909-1911). Thereupon turned to sculpture. A spirited interpreter of animals. Has taught, since 1947, at the Academy of Berlin.

**Sjöholm, Adam.** Born in Budapest in 1923. Studied at the School of Fine Arts of his native city. "Seeing the restrictions imposed on freedom of expression in Hungary, and being of Swedish origin, I went to settle in Sweden. In that country I was to meet a categorical refusal of any non-conventional idea in the artistic realm. Refusing to make con-

cessions, and considering that I had left my native country in order to find freedom especially in the ideological realm, I decided to come to France, the only truly free country. I arrived in Paris in 1950 and since then I have lived and fought here to be able to work. The lack of a studio and all the difficulties that face an 'uprooted person' do not make it easy to work. I have nevertheless succeeded, though only very partially so far, in representing my personal vision in the realm of sculpture. I have contributed to the Salon 'Comparaisons,' to the exhibit 'Tribute to Brancusi,' on a non-competitive basis, and in November 1957, in London, I had a one-man show at the Drian Gallery." He likewise contributed to a vast panorama of contemporary sculpture at the Galerie Claude Bernard in Paris, in 1958. Abstract works composed of metal sheets torn and assembled like a collage floating in space.

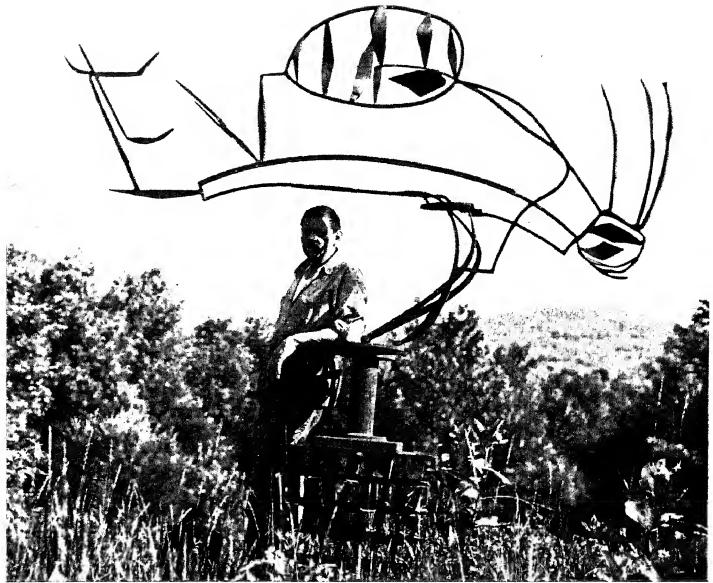


Carlo Sergio Signori, *The Rustic Lovers*, 1958



Alina Slesinska, *Woman Seated*, 1957

**Slesinska, Alina.** Born in Poznan, Poland, in 1926. Studied at the Academies of Fine Arts of Cracow and Warsaw (1947-1950). Individual shows in Warsaw in 1957 and in Paris (Galerie Simone Badinier) in 1958. Powerfully symbolic compositions (*the Family*, *the Musicians*, 1957) or supple plaster forms hung like brief signs on twisted wires (*Woman seated*, 1957). Visit to Paris in 1958. Lives in Poland.



David Smith with "Australia", 1951

**Smith, David.** Born in Decatur, Indiana, in 1906. Worked in factories and at the same time attended night classes. In New York, in 1926, enrolled in the Art Students' League. Worked at a variety of jobs (taxi driver, sailor, carpenter, traveling salesman) and painted in a surrealist style. Turned to abstract art as a result of meetings with Jan Matulka,

Stuart Davis and Jean Xceron. First sculptures (wood polychrome) in 1931. First works in welded iron in 1933. Influenced by Picasso's works in iron, which he had seen reproduced in *Cahiers d'Art*. In 1935, travels in Europe (London, Paris, Greece, Crete, Russia). The British Museum awakened his interest in Egyptian art, Greek coins and Sumerian

art. On returning to the United States he executed his first spatial works with ideographic elements, then sculptured a series of "medals of dishonor" (1937-1940). First single-artist show at the East River Gallery, New York, in 1938. That same year he exhibited with the American Abstract Artists. During the last war he worked as a tank and locomotive welder. On returning to civilian life he taught in various universities. American delegate to the Plastic Arts Congress of Unesco in Venice, in 1954. Numerous individual shows in the United States, including ten or more at the Willard Gallery of New York. Has for some years taken part in all the great sculpture events in Europe and in America. Lives in Bolton Landing, in the state of New York.

Bibl. Smith, "I never looked at a landscape," *Possibilities*, New York 1948; Smith, "The Language is Image," *Arts and Architecture*, February 1952; Smith and Geist, "Sculpture and Architecture," *Arts*, New York, May 1957; E. de Kooning, "David Smith makes a Sculpture," *Art News*, New York, September 1951; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; Greenberg, "David Smith," *Art in America*, Winter 1956; Krasne, "A David Smith Profile," *Art Digest*, New York, April 1952; Porter, "David Smith: Steel into Sculpture," *Art News*, New York, September 1957; Hunter, *David Smith*, Museum of Modern Art, New York 1957.

**Somaini, Francesco.** Born in Lomazzo, Italy, in 1926. Regularly attended the Brera Academy, in Milan, at the same time that he carried on law studies. Has participated since 1948 in the great Salons of Italian art (Rome Quadrennial, Venice Biennial, Milan Triennial). He likewise participated in the first Salon de la Sculpture Abstraite at the Galerie Denise René, Paris, in 1954. Individual shows in Florence (Galleria La Salita, 1957). Lives in Lomazzo, not far from Como.

**Spaventa, Giorgio.** Born in New York in 1918. Studied in art schools in his native city (1936-1940), later with Zadkine, in Paris, where he lived from 1947 to 1951. Travel to Mexico in 1939. Contributed to the Salon de Mai, Paris, in 1948, and has taken part in several group exhibitions in the United States. Lives in New York.

**Stackpole, Ralph.** Born in Oregon, United States, in 1885. Studied in San Francisco, then at the Ecole des Beaux-Arts of Paris, in Mercier's studio (1906-1907). Executed large-dimension sculptures for the San Francisco International Exhibition of 1915. Paris and Italy in 1921 to 1923. Took part in the Salon des Tuileries and in the Salon des Indépendants. On his return to California, executed two fountains for the city of Sacramento, as well as numerous other works in public places. Taught for some twenty years at the California School of Fine Arts. Returned to France in 1949. Worked in Normandy, then in Auvergne. Took part in the Salon de la Jeune Sculpture, at the Galerie Creuze, Paris, in 1958. Lives in Chauriat, Puy-de-Dôme.

**Stahly, François.** Born in Constance, Germany, in 1911. Childhood in the Tessin. To Paris in 1931. "Sculpture studies at the Académie Ranson, under



François Stahly, *Castle of Tears*, 1952

the direction of Aristide Maillol, visits to his studio, accompanied by our teacher Charles Malfray. A magnificent man and an exceptional teacher, Malfray would tell us his reminiscences of the cubists, Picasso, etc., encourage us to pursue an anti-academic path and open the horizon for us in the direction of non-figurative art, into which he himself did not dare to venture. The studio circle in which the Parisian nucleus of the 'Témoignage' group was formed: Manessier, Bertholle, Le Moal, Wacker, Vera Pagava, Etienne-Martin. A friendship with Etienne-Martin that has remained unbroken since 1933 and has grown richer year by year" (Stahly). During the war, at Dieulefit, meeting with the writer and collector Henri-Pierre Roché, who later became his strong supporter. After long spells in the country, settled in Meudon, near Paris, in 1949. Has contributed to the great modern art Salons in Paris (Salon de Mai, Réalités Nouvelles, Jeune Sculpture), as well as to the International Exhibition of Contemporary Sculpture, at the Rodin Museum, in 1956. Has likewise taken part in the Antwerp, Arnhem and Sao Paulo Biennials and in the Milan Triennial (1954). Single-artist exhibition at the Studio Facchetti in Paris, in 1953. Executed a *Signal* in stainless steel, in Paris, in 1955. In 1953 to 1955, in collaboration with sculptors Etienne-Martin, Poncet and Delahaye, made "church-window reliefs" for the church of Baccarat. Lives in Meudon, where he has just opened a group workshop based on the "common study of inclusive themes in terms of their incorporation into architecture." Bibl. Arp and Roché, *Stahly*, Studio Facchetti, Paris 1953.

**Stankiewicz, Richard.** Born in Philadelphia, Pennsylvania (U.S.A.), in 1922. Studied painting in New York with Hans Hofmann (1948-1949), then in Paris with Léger (1950), whom he left in order to study sculpture with Zadkine (1950-1951). Has exhibited in New York since 1952, mainly at the Hansa Gallery. Lives in New York.

**Steinbrenner, Hans.** Born in Frankfurt-on-Main in 1928. Studies in the art schools of Offenbach, Frankfurt and Munich. Pupil of Hans Mettel and Toni Stadler. Works in wood of a very finished style. Lives in Frankfurt.

**Stimm, Oswald.** Born in Vienna, Austria, in 1923. Studied at the Academy of Fine Arts of his native town. Travels in Italy and France. Settled in Argentina in 1951 and has since worked in close contact with the abstract *avant-garde* of that country. Lives in Buenos Aires.

Bibl. *Artistas abstractos de la Argentina*, Buenos Aires 1955; *Arte Nuevo*, Buenos Aires 1955.

**Stuyvenberg (Piet A. van).** Born in Schiedam, Netherlands, in 1901. Studied at the Rotterdam Academy of Fine Arts. Has participated in the open-air Sculpture Salon of Arnhem and several other Dutch art events. Abstract works executed in public places. Lives in Schiedam.

**Subirachs, José.** Born in Barcelona in 1927. School of fine arts of his native town. First one-man show at the Casa del Libro in Barcelona, in 1948. First visit to Paris in 1951. Has spent long periods in Belgium and has exhibited in Bruges, in Knokke, in Brussels, in Antwerp. Participated in an open-



José Subirachs, Tribute to Gaudi, 1957

air sculpture exhibition in Madrid, in 1957, and executed an abstract sculpture for a public garden in Barcelona. Lives in Barcelona.

**Sveinsson, Asmundur.** Born in Iceland in 1893. Began art study in Reykjavik in 1914, then in Copenhagen, in Stockholm (at the Royal Academy from 1920 to 1926), and finally in Paris where he worked with Despiau and Bourdelle. Traveled in Greece and in Italy in 1928. Participated in the Salon d'Automne in Paris in 1928, and in numerous shows of Icelandic art on the continent. Four private shows in Reykjavik, where he has lived and worked since 1929.

Bibl. Björnsson, *Myndhöggvarinn Asmundur Sveinsson*, Helgafell 1956.

**Szabo (Laszlo Szabo de Bihar).** Born in Debrecen, Hungary, in 1917. University studies in Debrecen, Geneva, Lausanne. Self-taught as a sculptor. Has participated in the Salon de la Jeune Sculpture, in Paris, since 1949, and in the Salon des Réalités Nouvelles since 1951. Individual show at the Galerie Breteau, Paris, in 1952. Founder of the "Fifteen Sculptors" group of the Galerie Suzanne de Conninck (exhibitions in 1954, 1956 and 1957). Has participated in numerous other shows in France, Italy, Switzerland and England. Abstract sculpture of Tantric inspiration. Impressive piling-up of masses. Eroded stones that overlap or break away and separate. Szabo goes in for evocation of caverns and light effects that give forms a menacing aspect. Lives in Paris. "Future society will ardently need the results of the investigations undertaken by the artist, more often than not in spite of society. Even while the destruction of this world is in preparation, the artist through his instinct and his need to create has already launched upon his search for the aesthetics of the future world" (Szabo).

**Szekely, Pierre.** Born in Budapest, in 1923, the son of a goldsmith. Studies in Hungary. Spent some time in Austria in 1946, then settled in France, first in Bures-sur-Yvette (1947-1955), then in Marcoussis, in the Seine-et-Oise. Has executed sculptures closely connected with architecture. Works in churches and school groups of France. Individual

shows at the Galerie Mai and at the Galerie Colette Allendy, Paris, in 1955. Took part in the Salon de la Jeune Sculpture, Réalités Nouvelles, the Salon d'Art sacré, the "Espace" group, the "Comparaisons" Salon, all in Paris, as well as in the Interbau of Berlin. Lives in Marcoussis.

**Szwarc, Marek.** Born in Poland in 1892. Came to France in 1910, died in Paris, in 1958. Attended courses in sculpture in Mercié's studio at the Ecole des Beaux-Arts of Paris. First exhibited his work at the Salon d'Automne in 1913. First one-man show (hammered coppers) at Devambez's, Paris, in 1925, followed by other exhibits in Paris and abroad. A long-time friend of Jacques Maritain's, Szwarc has executed numerous works of religious inspiration. His style betrays a calm, restrained emotion, devoid of severity.



In the Szabo Studio

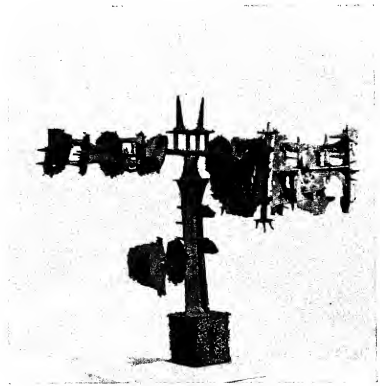


Sophie Taeuber-Arp, Shells and Flowers, 1938

**Taeuber-Arp, Sophie.** Born in Davos, Switzerland, in 1889, died in Zürich in 1943. Studied at the Saint-Gall School of Applied Arts and at the Debschitz School in Munich. Taught at the Zürich School of Arts and Crafts from 1916 to 1929. Participated in the Dada movement at the side of Arp, whom she met in 1915. Many works in collaboration with Arp (collages, sculptures, tapestries). Made Dada puppets from empty spools and other simple elements. Married Arp in 1921 and settled with him in Meudon, near Paris, in 1928. Meanwhile, in Strasburg, she had executed decorations (paintings and reliefs) for several of the rooms of the Aubette. Numerous reliefs in wood polychrome, especially in the period 1935-1938, which are among her most original works. Sophie Taeuber's work is ever pure in its inspiration, devoid of artifice or affectation and caters to no vogue. The execution is flawless, exemplary in its submission to the concept. She was never grazed by any thought of personal ambition or thirst for fame. Death came accidentally, caused by fumes from a stove during a stay in Zürich in the house of the painter and sculptor Max Bill. She had participated in the

“Cercle et Carré” show in Paris, in 1930, and in the “Abstraction-Création” movement. Retrospectives of her work were held after her death, in Switzerland, Germany, the United States, and at the Biennials of Venice and Sao Paulo. Bibl. Schmidt, *Sophie Taeuber-Arp*, Basel 1948; Seuphor, *L'Art abstrait, ses origines, ses premiers maîtres*, Maeght, Paris 1949; Seuphor, *Dictionnaire de la peinture abstraite*, Hazan, Paris 1957; Seuphor, *Mission spirituelle de l'Art*, Berggruen, Paris 1953; Seuphor, in *Dictionnaire de la peinture moderne*, Hazan, Paris 1954; *Onze peintres vus par Arp*, Zürich 1949; Bill, “Sophie Taeuber-Arp,” *Werk* No. 6, Zürich 1943. Album of ten serigraphs from works by Sophie Taeuber-Arp, Preface by Léon Degand, Galerie Denise René, Paris 1957.

**Tajiri, Shinkichi.** Born in Los Angeles in 1923. A volunteer in the American army in 1943. Wounded in Germany in 1944. Demobilized in 1946. Studied for a year at the Art Institute of Chicago (1947-1948). Continued his studies in France with Zadkine, Léger and at the Grande Chaumière Academy. Periods of stay in Germany in 1951 and 1953. Travels in the principal countries of Europe. Has taken part



Shinkichi Tajiri, “Relic from an Ossuary”, 1957



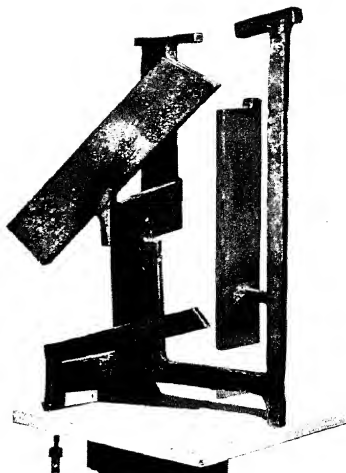
in numerous sculpture shows in France, Germany, Holland, Belgium, Switzerland, the United States and Japan. Settled in Amsterdam in 1955.

**Takis.** Born in Athens in 1925. Self-taught. Has participated since 1954 in shows in London (Institute of Contemporary Art, Hanover Gallery) and in Paris (Galerie Furstemberg, Réalités Nouvelles, Salon "Comparaisons," Galerie Claude Bernard). Lives in Paris. Compositions with sensitive and vibrating wires.

**Tatlin, Vladimir, Evgrafovitch.** Born in Moscow in 1885, died in Russia about 1956. Studied in the Academy of his native city, then with Larionov. Abandoned painting for sculpture with a variety of materials in 1913. Taught at the Academy of Petrograd (Leningrad) in 1919. Project for a *Monument to the Third International* (1920) inspired by the Eiffel Tower. After the new orientation of Soviet policy toward modern artists, Tatlin no longer concerned himself with any other than techniques of applied and utilitarian art. Most of his works can be considered as lost.

Bibl. Barr, *Cubism and Abstract Art*, Museum of Modern Art, New York 1936; Seuphor, *L'Art abstrait, ses origines, ses premiers maîtres*, Maeght, Paris 1949; Seuphor, "Au temps de l'avant-garde," *L'Œil* No. 11, Paris 1955.

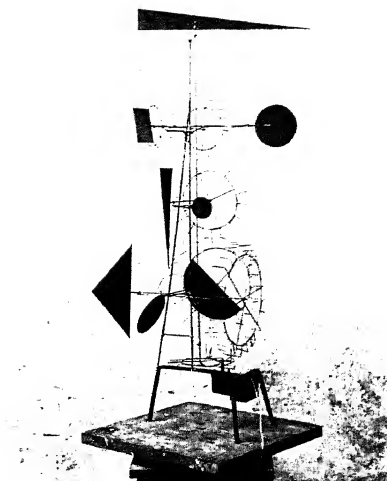
**Teana (Francesco Marino di Teana).** Born in Teana, Italy, in 1920. At the age of sixteen he left for Argentina where he practiced the trade of mason. At the same time he carried on his art and mechanical studies in the specialized schools of Buenos Aires. Acquired Argentine citizenship. Appointed professor in 1950. Took part in several exhibitions. In Spain in 1952. Collaborated with the sculptor Jorge de Oteiza. In Paris in 1953. Participated in the Salon de la Jeune Sculpture in 1955, in the International Exhibition of Contemporary Sculpture at the Rodin Museum (1956), at the "Comparaisons" and Réalités Nouvelles Salons, as well as in a group exhibition at the Galerie Denise René (1957). Works in wrought iron, sometimes so designed that they can be presented in any direction on their various supporting points. Works and lives in Paris at the present time.



Francesco Marino di Teana, Sculpture, 1957

**Terris, Albert.** Born in New York in 1916. Art schools of his native city. Has taught at Brooklyn College of Art since 1953. Single-artist show at the Duveen-Graham Gallery, New York. Takes part in group exhibitions in New York. Has executed works in terra-cotta since 1946. Works in welded steel since 1949. Lives in New York.

**Thornton, Leslie.** Born in Skipton, in Yorkshire, in 1925. She studied at Leeds College of Art (1945-1948) and at the Royal College of Art in London (1948-1951). Has participated in group shows in England and abroad. Single-artist show at Gimpel Fils, London, in 1957. Lives in London.



Jean Tinguely, *Electromechanical Sculpture*, 1956

**Tinguely, Jean.** Born in Basel in 1925. Studies at the Fine Arts School of his native town (1940-1944). A painter until 1950. Then took up the study of objects and especially of relief in movement. Has participated in the *Salon des Réalités Nouvelles* (since 1954), in the *International Exposition of Contemporary Sculpture* at the Rodin Museum (1956), in the "Le Mouvement" exhibit at the *Galerie Denise René* (1955), in the *Cité Radieuse Festival* in Marseille (1956), and in several exhibitions in Switzerland, Germany, etc. One-man shows in Paris: *Galerie Arnaud* (1954), *Galerie Denise René* (1956), *Galerie Edouard Loeb* (1957), *Galerie Iris Clerf* (1958). Lives in Paris.

**Tot, Amerigo.** Born in Csurgo, in the Hungarian plain, in 1909. After visiting Berlin, Paris and other European cities, he was for a time a pupil at the Dessau Bauhaus. But he could not remain there. In 1933 he went to Italy, where he took root. Abstract and figurative works. Numerous single-artist shows and group exhibitions in Italy. Lives in Rome. Bibl. Villa, "Tot," *La Palma*, Rome 1954.

**Touret, Jean-Marie.** Born in Lassay, France, in 1916. Studied in Le Mans (1933-1937). A pupil of Hervé Mathé. Took part in the *Salon de la Jeune Sculpture* in 1954, and has contributed to several other art events in Paris. Works in isolation in Marolles, in the Loir-et-Cher.

**Towas (Tomas Monteleone).** Born in Aimogasta, Argentine, in 1931. Painter and sculptor. Has participated in abstract art exhibitions in Buenos Aires. Travels to various parts of South America. Lives in Buenos Aires.

**Trajan.** Born in Syulafehervar, Hungary, in 1887. Went to New York in 1908. Studies at the Chicago Art Institute and in the New York art schools (in particular with Stirling Calder at the Art Students' League). Has taken part in several group shows. One-man show at the Valentine Dudensing Gallery, New York, in 1944. Lives in New York.

**Trsar, Drago.** Born in Planina, Yugoslavia, in 1927. Attended private sculpture schools, then the Ljubljana Academy of Fine Arts (1947-1951). Exhibited for the first time in 1953 with a group of Slovene artists. Has participated in international shows in Alexandria, Paris, Rome, Milan, Warsaw. Lives in Ljubljana.

**Tsuji, Shindo.** Born in Tottori-Klu, Japan, in 1909. Attended the Japanese Art Institute. Teaches at the Kyoto Art Institute. A one-man show at the Mara Zen Gallery, Tokyo, in 1956. Works in terra-cotta. Participates in group shows in Tokyo and New York. Lives near Kyoto.

**Tumarkin, Igaël.** Born in Dresden, Germany, in 1933. Has lived in Israel since the age of two. Studied with the sculptor R. Lehmann. After two



William Turnbull

years of service with the Israeli navy, he worked as stage designer and decorator. Has taken part in sculpture shows in Tel-Aviv, New York, Berlin, Amsterdam, Brussels, Paris. Lives in Tel-Aviv.

**Turnbull, William.** Born in Dundee, Scotland, in 1922. A pilot in the R.A.F. from 1941 to 1946. Slade School of Art, in London (1947-1948). In Paris from 1948 to 1950. Has taken part in exhibitions in Paris (Galerie Maeght, 1950), New York (Riverside Museum, 1951), Venice (Biennial, 1952), Sweden (Exposition of British Sculptors, 1956), Sao Paulo (Biennial, 1957). Single-artist exhibits in London: Hanover Gallery, 1950 and 1952, Institute of Contemporary Arts, 1957. Traveled to the United States in 1958. Lives in London.

After having worked in wire or tenuous and finespun materials, Turnbull suddenly turned to opaque material that he covers with graphic signs, often in parallel lines, giving to forms a very special style. Some of these forms are movable, and can be placed standing, lying down or superimposed. "I should like to live in a space in which one could see fish above one's head and birds below, where one could fall upwards. I believe in dynamic contradictions, in the confident certainty of indeterminant and of uncertainty" (Turnbull).



Hans Uhlmann, in 1957

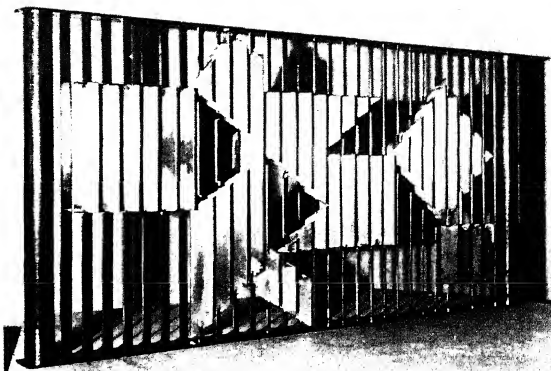
**Uzac, Raoul.** Born in Malmédy, Belgium, in 1910. In Paris in 1929. Was for some time a photographer and a member of the surrealist group. Took to painting about 1942. The most original aspect of his work is carving and engraving in slate. In this material he has executed large reliefs, featuring the play of light on the dull and the bright parts. The largest of these were exhibited at the Galerie Maeght, in Paris, in 1958. Lives in Paris.

**Uhlmann, Hans.** Born in Berlin in 1900. Studied, and then taught, at the Technical High School of his native city (1920-1933). First show in Berlin in 1930. Withdrew from all artistic activity during the Hitler period (1933-1945). Spent two years in prison. Immediately upon the liberation of his country (1945) he exhibited in Berlin the works he had executed while in hiding. Numerous exhibitions in Germany and abroad. Professor at the Berlin Academy of Fine Arts since 1950.

Bibl. Grohmann, *Uhlmann*, Berlin 1947; Ritchie, *The New Decade*, Museum of Modern Art, New York 1955; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955; Trier, *Moderne Plastik*, Frankfurt-on-Main 1955; *German Art of the Twentieth Century*, Museum of Modern Art, New York 1957.



Georges Vantongerloo, in 1929



Victor Vasarely, Open-Workscreen, 1953

**Vantongerloo, Georges.** Born in Antwerp in 1886. Attended the Academies of Antwerp and of Brussels. A sculptor and a painter. Mobilized in 1914, interned in Holland (The Hague) where he became acquainted with Theo van Doesburg. Joined the "Stijl" movement and contributed to the review by the same name, founded by van Doesburg and Mondrian in 1917. After a short stay in Brussels, and another in Paris, he settled for several years in Menton (1919-1927). It was there that he carved his first works of pure geometric abstraction in stone (1919). In Paris since 1927. Took an active part in the "Cercle et Carré" exhibition in 1930, then in the organization of the "Abstraction-Création" group (1932). Exhibited with Pevsner and Bill at the Zürich Kunsthhaus, in 1949. Has participated in numerous art events in France and abroad. Has for some years executed works in white and polychrome plexiglass. Lives in his Paris studio in great retirement.

Bibl. Vantongerloo, *L'Art et son avenir*, Antwerp 1924; Barr, *Cubism and Abstract Art*, Museum of Modern Art, New York, 1936; Vantongerloo, *Paintings, Sculptures, Reflections*, New York 1948; Seuphor, *L'Art abstrait, ses origines, ses premiers maîtres*, Maeght, Paris 1949; Seuphor, *Dictionnaire de la peinture abstraite*, Hazan, Paris 1957.

**Varaud, Serge.** Born in Villeurbanne, near Lyon, in 1925, died in Toulon in 1956. Abstract painter and sculptor. Exhibited in Toulon in his own studio and took part in *Réalités Nouvelles*, in Paris. Search for new plastic dimensions. Polychrome reliefs with elements hanging within the frame. Suspended compositions and cylindrical compositions in cut-out aluminum.

**Vardánega, Gregorio.** Born in Passagno, Italy, in 1923. To Argentina at the age of three. Attended the Academy of Fine Arts of Buenos Aires. A member of the "Arte concreto-invencción" group. Travel to Europe in 1948-1949. Stay in Paris, where he took part in abstract art shows. Painting in glass at several depths. Investigations on spatial compositions in a sphere. Lives in Buenos Aires.

**Vasarely, Victor.** Born in Pecs, Hungary, in 1908. Studied medicine in Budapest, then attended the Art School directed by Bortnyik where he enrolled for lectures given by Moholy-Nagy in 1929. In Paris in 1930. His work slowly evolved toward complete abstraction. Has participated in the great Salons of Paris (Salon de Mai, *Réalités Nouvelles*). Numerous one-man shows at the Galerie Denise René in Paris. Greatly interested in the problems of move-

ment and of spatiality, he has for some years assumed a kind of leadership, and has executed "cinetic" works in which he gives an active role to transparencies and to the slow balancing of panels one in front of another. At the University Students' Residence Center of Caracas, executed a transparent partition-wall with aluminum facets producing changing effects according to the displacement of the visual field. Lives in Paris.

"Painting and sculpture become anachronistic terms: It is more exact to speak of a bi-, tri- and multidimensional plastic art. We no longer have distinct manifestations of the creative sensibility, but the development of a single plastic sensibility in different spaces" (Vasarely).

Bibl. *Vasarely*, Galerie Denise René, Paris 1955; Habasque, "Vasarely et la Plastique cinétique," *Quadrum* No. 3, Brussels 1957.

**Vautier, Renée.** Born in Paris in 1908. Granddaughter of the Swiss painter Benjamin Vautier. Numerous busts (Paul Valéry, Jacques Thibaut among others) as well as statues of groups and medals. Single-artist shows at the Galerie Charpentier, Galerie Morihien, Galerie Lucien Durand, all in Paris. Has participated in the Salon des Tuileries, the Salon d'Automne and the Réalités Nouvelles. Since 1949 she has carved animal figures and abstract compositions in rough stone. Lives in Paris.

**Veysset, Raymond.** Born in Vars, Corrèze, in 1913. Pupil of Malfroy and of Derain. After a "non-acerbated" expressionist period, slowly evolved in the direction of the non-figurative "based on an internal architecture and a will to tension." A member of the executive committee of the Salon de la Jeune Sculpture. Regularly takes part in this Salon, as well as in Réalités Nouvelles in 1958. Has likewise participated in the Antwerp and Turin Biennials. Abstract works in building materials (brick and concrete). Play of volumes and sensitizing of surfaces by various techniques, with a predilection for roughness. Lives in Paris.

**Vézelay, Paule.** Born in the south of England in 1893. Her first (painting) shows in London and in Paris in 1921. In Paris from 1923 to 1939. Nu-

merous shows at the Galerie Jeanne Bucher, Paris, from 1928 onward. Executed abstract sculptures in plaster in 1935 and at about the same period began her reliefs with tight-drawn wires. Lives in London and frequently sojourns in Paris.

**Viani, Alberto.** Born in Questello, Italy, in 1906. Studied at the Venice Academy of Fine Arts with the sculptor Arturo Martini (1944-1947). Has taken part in the Biennials of Venice, Antwerp and Sao Paulo, as well as in numerous other exhibitions in Italy and abroad. At present holds the chair of sculpture at the Venice Academy of Fine Arts. Lives in Venice.

Bibl. Apollonio, "Viani," *Magazine of Art*, New York 1952; Argan, "Classicismo di Viani," *Letteratura*, Florence 1954; Giedion-Welcker, *Contemporary Sculpture*, New York and Stuttgart 1955.



Mary Vieira, Sculpture, 1953

**Vieira, Mary.** Born in Sao Paulo, Brazil, in 1927. To Zürich in 1952. Pupil of Max Bill. Travels in Germany, France, Italy. Has taken part in exhibitions in Switzerland and Brazil, as well as in the Interbau of Berlin (1957). Lives in Basel.

Bibl. *Brasilien baut*, Zürich 1954.

**Visser, C. N.** Born in Papendrecht, Holland, in 1928. Studied architecture at the Technical School of Delft, then at the Academy of Fine Arts at The

Hague. Travels to England and Spain. Architectonic compositions in iron, concrete, wood. Has participated in shows in Holland (Stedelijk Museum), in Basel (Kunsthalle, 1956), in Paris (Rodin Museum, 1956). Lives in Seppe-Oosterhout, Netherlands.

Bibl. *Junge Kunst aus Holland*, Berne 1956; Hammacher, "Beeldhouwkunst van deze eeuw," *Contact*, Amsterdam 1955.

**Vitullo, Sesostris.** Born in Buenos Aires in 1899, died in Paris in 1953. Enrolled in the School of Fine Arts of his native city. His calling as a sculptor became crystallized after he saw works by Rodin and Bourdelle. He then journeyed to Paris (1925) and became a pupil of Bourdelle. Through the teaching of his masters and of the young sculpture of Paris, he gradually found his personal way, without ceasing to *dream* of his native country, which he was never to see again. "It took me a few years to rediscover the nature of my country. Each day I would reconstruct its light, its wind, and I would see the outline of the Cordillera of the Andes. All my sculpture is designed to confront these three essential elements of the Argentine." But it was especially the image of the gaucho and of his dangerous life in the pampas that obsessed him in the memories of his youth. The gaucho often recurs in the titles that he gives to his works (*Gaucho with plough-sole*, *Gaucho Heart*, the *Gaucho's Cross Road*). His whole work is language, but a measured language. An exemplary mastery of a passion that one constantly feels and to which discipline, does not concede even the slightest deviation. When one has known the man and the violence of his impulses, this contention of the spirit and of the hand appears a prodigy. It is perhaps this victorious battle of reason against the devouring flame that was the cause of his premature death. Sculpture does not, in fact, permit the direct expression of violence. The primitive instincts must be destroyed, and it is this destruction that gives the work its lofty nobility. Vitullo participated regularly in the Salon des Indépendants (from 1934 to 1945). He had one-man shows at the Galerie Jeanne Bucher (1945) and at the Musée d'Art Moderne in Paris (1952). He was just beginning to emerge from obscurity when death struck him, his strength



Sesostris Vitullo

unspent. A retrospective show at the Galerie de Verneuil, Paris, in 1954.

Bibl. *Vitullo, sculpteur argentin*, Musée d'Art Moderne, Paris 1952.

**Vlijmen (Jacobus van).** Born in Rotterdam in 1909. Attended the Academy of his native city. Works in an abstract style as a sculptor and lithographer. His media are stone and wood. Participates in exhibitions in the Netherlands and abroad. Lives in Rotterdam.

**Voeten, Emilius.** Born in Rotterdam in 1898. Attended the Academy of his native city. Works in wood, bronze, ivory and plaster. His works since 1949 are abstract. Several exhibitions in Holland. Lives in Rotterdam.

**Volten, André.** Born in Andijk, Netherlands, in 1926. Self-taught. Works mostly in iron. His sculptures in public places in Holland. Took part in the Salon de la Sculpture (open-air) in Arnhem (Sonsbeek), in 1955, and in the Biennial of Venice in 1956, and has also participated in numerous other shows in Holland and abroad. Lives in Amsterdam.

**Vonck, Ferdinand.** Born in Blankenberge, Belgium, in 1921. Self-taught. A painter and a sculptor. Has contributed to numerous group shows in Belgium. A single-artist exhibit at the "Les Contemporains" Gallery in Brussels in 1958. Lives in Blankenberge.

**Waldberg, Isabelle.** Born in Ober-Stammheim, Switzerland, in 1911. Studied in Zürich with Hans Meyer (1934-1936), then in the academies of Paris with Gimond, Wlérick and Malfray. Attended courses at the Sorbonne until 1940. In New York from 1942 to 1946. Subsequently returned to Paris. Has contributed to shows in New York from 1944 on. Likewise took part in the International Exhibition of Surrealism, at the Galerie Maeght in Paris in 1947, in the Salon de la Jeune Sculpture, in the Salon de Mai, in the International Exhibition of Contemporary Sculpture, at the Rodin Museum (1956) and in numerous other art events. Individual exhibits at "Art of this Century," New York, in 1947, at the Galerie Niepce in Paris, in 1951. Lives in Paris.

"Sculpture as I conceive it should devote itself solely to the creation of intimate objects (as opposed to public ones), preferably not very durable, and having an obviously useless character. This is undoubtedly why I am not a *serious* sculptor" (Waldberg).



Isabelle Waldberg, "Followed by"

**Wall, Bryan.** Born in London in 1931. Self-taught. After having been a pilot in the R.A.F. he settled in Saint Ives, in Cornwall, and executed rectilinear reliefs, stimulated by the work of Mondrian and Ben Nicholson. In 1957 went in for constructions in steel and cement. Assistant to Barbara Hepworth. Exhibited at the School of Architecture, in London, in 1957. Lives in Saint Ives.

**Walton, Marion.** Born in La Rochelle, State of New York, in 1900. She attended the Art Students' League, New York, then the Grande Chaumière Academy in Paris, with Bourdelle. Has exhibited since 1935 in the principal museums of the United States and in numerous art galleries. Has likewise contributed to the Salon de la Jeune Sculpture, in Paris. Has taught sculpture in her own studio, in New York, and at Sarah Lawrence College. Worked in Paris and in Rome from 1950 to 1955. Lives in New York.

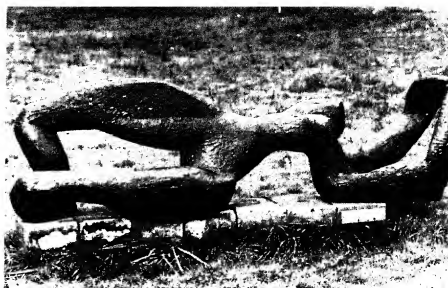


Marion Walton, Seated Figures

**Warren-Davis, John.** Born in England in 1919. Studied painting in London (1937-1939). After army service in the artillery, he enrolled in the Brighton College of Art and began to study sculpture (1948). Teaches sculpture at the Chichester School of Art. Shows in London in 1953 and 1954. Lives on a farm near Chichester, England.

**Weissmann, Franz.** Born in Austria in 1911. Went to Brazil in 1921. Attended the School of Fine Arts in Rio de Janeiro. Took part in the Sao Paulo Biennials and in the *Arte Concreta* exhibition in Sao Paulo and Rio de Janeiro (1956-1957). Lives in Rio de Janeiro.

**Wercollier, Lucien.** Born in Luxemburg in 1908. Studied at the Academy of Fine Arts of Brussels and at the Ecole Nationale des Beaux-Arts of Paris. Has taken part in shows in Luxemburg, in Belgium, in Holland, in France (Salon de Mai in 1951) and in the Sao Paulo Biennial. Executed sculptural decorations in the Luxemburg pavilions at the



André Willequet, Sculpture for a garden, 1956

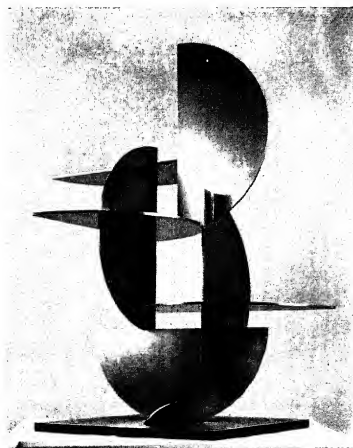
World Fairs of Paris 1937 and of Brussels 1958. Single-artist show of abstract works at the Galerie Saint-Augustin, Paris, in 1958. Lives in Luxemburg.

**Werthmann, Friedrich.** Born in Wuppertal, Germany, in 1927. Self-taught. Works in wood, stone, glass, steel, cement, ceramics. Has participated in group shows in Paris, in Switzerland, in Italy, in Germany and in Belgium. Lives in Dusseldorf.

**Weezlaar, Han.** Born in Haarlem, Netherlands, in 1901. Amsterdam School of Arts and Crafts (1918-1922). In France from 1923 to 1934. Pupil of Zadkine in 1925. Had contacts with Maillol and Despiau in 1927. Contributed to the Salon des Tuileries in Paris from 1931 to 1934. Returning to Holland, he there executed various commissions and took part in the great international sculpture exhibits. Has made numerous portraits. Lives in Amsterdam.

**Wicky-Doyer, Lysbeth.** Born in Rotterdam in 1906. In Switzerland since 1923. Studied in London and Paris. Has taken part in exhibitions in Switzerland and in Paris (animal sculptors of France, at the Musée Galliera, in 1949). Travels in Spain (1955-1956). Exhibited at the Galerie Simone Badinier, Paris, in 1957. Lives in Lausanne.

**Willequet, André.** Born in Brussels in 1921. Travels in France. Contacts with Brancusi, Laurens, Zadkine. Sojourned in London and met Jacob Epstein and Henry Moore. Has taken part in several sculpture shows and in particular in the Antwerp open-air Biennial. Lives in Brussels.



Franz Weissmann, Composition of half-circles, 1956





Fritz Wotruba

**Wostan** (Stanislas Wojcieszynski). Born in Kozmin, Poland, in 1915. Studied at the Poznan Institute of Fine Arts (1935-1938). After participating in the retreat in the Polish army in 1939, he was interned in Hungary, whence he escaped to rejoin the Polish army in France. Mobilized in the Sikorski army, he was taken prisoner at Saint-Dié and sent to a camp in Austria. During his captivity he worked ceaselessly, helped at times by the Germans themselves who furnished him the necessary materials. Liberated in 1945, he returned to France where the contact with modern art created the shock that was gradually to determine his personal style. "Purely formal art does not satisfy me," Wostan writes. "Every work of art must be plastic first of all, but also must contain an emotional charge that reaches the spectator." Works in cement (*Stones of the Walling Wall*, 1952; *Possession*, 1956), hollow brick (*Great Horned Owl*, 1952), wood, copper and repoussé sheet-iron (*Icarus*, 1955; *Archangel*, 1955). Has participated in the Salon de la Jeune Sculpture, in Paris, since its foundation in 1949, as well as in the Salon des Réalités Nouvelles (in 1954 and 1956) and in several other group events, in particular in the Sao Paulo Biennial (1955), in the exhibition "Tribute to Brancusi," Galerie de Verneuil, Paris 1957, and in the exhibition "Art of France," at the County Museum of Los Angeles. Single-artist show at the Galerie Colette Allendy, Paris, in 1954. Lives in Paris and in Beynes, in Seine-et-Oise.

**Wotruba, Fritz**. Born in Vienna, Austria, in 1907. Studied in his native city with Anton Hanak. First show in Vienna in 1930. Lived in Switzerland from 1938 to 1945. On his return to Vienna he was called upon to direct the sculpture classes at the Academy of Fine Arts. Likewise assumed the direction of the Würthle Art Gallery. Numerous individual shows, in particular in Vienna, Essen, Zürich, Basel (Museum of Fine Arts, in 1942), Paris (Musée d'Art Moderne, in 1948), Brussels (Palace of Fine Arts, in 1951). Has participated in the Venice Biennial and in all the great international sculpture exhibitions (Antwerp, London, Varese, Arnhem). Traveling show of his works in North and South America in 1955-1956. His influence has been considerable, and not confined to Austria. His work has been achieved with a calm authority,



Fritz Wotruba, Head, 1955

without any concession to fashion. It is nevertheless very modern by virtue of an architectural sense closely allied to frankness. His style exerts the irresistible attraction of clear affirmations, or irrefutable logic. Lives in Vienna. While many of Wotruba's works are cast in bronze, they almost all proceed from direct carving in limestone. It is in stone that he has found his personal style and his authority. "In no sculptor of our time," writes Edouard Trier, "does stone remain so completely stone."

Bibl. Canetti, *Fritz Wotruba*, Vienna 1955; Trier, *Moderne Plastik*, Frankfurt-on-the-Main 1955; Les *Sculpteurs célèbres*, Mazenod, Paris 1954.



Rik Wouters, *Contemplation*, 1911

**Wouters, Rik.** Born in Malines, Belgium, in 1882, died in Amsterdam in 1916. Learned sculpture in wood in his father's studio. Studied at the Academy of his native town, then in the Academy of Brussels (van der Stappen's sculpture studio). His work as a painter and as a sculptor continued to develop side by side without encroaching on each other. He possessed outstandingly a sense of the distinction of disciplines. His style is at times close to that of Bourdelle, but he is at the same time more violent (the *Foolish Virgin*, 1912) and less romantic. *Household Cares*, of 1913, obviously is reminiscent of Bourdelle's *Penelope* (1908), but it strikes a more authentic note and repudiates all solemnity. Wouters' work, despite the short time allotted to him (Wouters died at the age of thirty-four), nevertheless achieved a surprising maturity. He remains one of the most authentic creators of sculpture of the period preceding the first world war. A great retrospective show of Wouters' work was held in Amsterdam, in 1916, three months before his death. Others have been held in Belgium and in Paris (Musée d'Art Moderne, 1957).

**Zadkine, Ossip.** Born in Smolensk, Russia, in 1890. Studied at the London Polytechnic Art School, then at the Ecole des Beaux-Arts of Paris (1909), which he left after six months. "I had no masters," says Zadkine, "I loved and I still love Rodin." He underwent the influence of Negro sculpture and joined the Cubist movement. In the French army from 1915 to 1917, he was gassed at the front. First individual show in Brussels, in 1919. His work was first appreciated in Belgium and in Holland. He took part in numerous Salons in these two countries from 1922. In 1937 he exhibited thirty-three sculptures at the Brummer Gallery, New York. A refugee in the United States during the second world war, he exhibited at the Curt Valentin Gallery, in 1943. Returning to Paris, he was a professor at the Grande Chaumière Academy and taught in his own studio. Individual showings of his works were then organized



Ossip Zadkine



Ossip Zadkine, Monument to commemorate the Destruction of Rotterdam, 1953-1954

in Brussels and Amsterdam (1948), in Paris and Rotterdam (1949), in London and Arnhem (1952), in Darmstadt (1953) and in Tokyo (1954). In 1953, he executed a monument in Rotterdam to commemorate the destruction of the city by German bombardments in 1940. Retrospective showing of his work at la Maison de la Pensée Française, in Paris, in 1958. Lives in Paris.

"Like all poets, Zadkine lives with the gods; he speaks their language. He makes their portraits and tells their story. This is why his works have an ideal relation to our reality and retain only the moments of grace and exaltation. Zadkine's imagination is in fact both plastic and lyrical, which gives it a very exceptional place in the art of our time" (Raymond Cogniat).

Bibl. De Ridder, *Zadkine*, Paris 1929; *Ossip Zadkine*, The National Gallery of Canada, 1956; Enzinck, "Begegnung mit Ossip Zadkine," *Kunst und Volk*, Zürich 1957; Trier, *Moderne Plastik*, Frankfurt-on-Main 1955.

## Z

**Zorach, William.** Born in Evrburg, Lithuania, in 1887. Moved to the United States in 1891. First a painter. Studied art in Cleveland and in New York, then in Paris in 1910. Took part in the Salon d'Automne in 1911. After visiting Munich and the south of France he returned to the United States where he took part in the Armory Show (1913). First sculptures in 1917. First individual show in 1926. Has taught at the Art Students' League, New York, since 1929. Has participated in numerous group shows in America and in Europe. Retrospective showing of his work in New York, at the Art Students' League Gallery, in 1950. Lives in New York.

**Zorlu, Semiramis.** Born in Istanbul in 1928. Studied at the American University of Beirut. Travels to Egypt, London, Italy. Returned to Istanbul in 1949 and exhibited for the first time (paintings). To Paris in 1950. Worked for two

years with Zadkine. Participated in the Salon de la Jeune Sculpture in 1953, 1955 and 1956, as well as in the Antwerp open-air Biennial of Sculpture (1953) and in the Salon des Réalités Nouvelles, in Paris (since 1955). Individual show at the Galerie Colette Allendy, Paris, in 1955. Lives in Paris and in Rome.

**Zschokke, Alexander.** Born in Basel in 1894. Studied architecture at the Monaco Polytechnic School, then painting and sculpture in Berlin (1919). Professor at the Academy of Fine Arts of Düsseldorf from 1931 to 1937. Lives in Basel at the present time.

Bibl. Stettler, *Der Bildhauer Alexander Zschokke*, Aarau 1944; Joray, *La Sculpture moderne en Suisse*, Neuchâtel 1955.

**Zweerus, H.** Born in Bergen, Netherlands, in 1920. Studied at the Amsterdam Academy of Fine Arts. Travels in France. Has participated in several group shows, in particular at the Arnhem open-air Salon of Sculpture. Lives in Amsterdam.

**Zwobada, Jacques.** Born in Neuilly-sur-Seine, Paris, in 1900. Has executed public monuments in France and abroad. Has participated in numerous Art Salons since 1921 and in the Salon de la Jeune Sculpture since 1953. Professor at the Paris School of Applied Arts. Individual show at the Galerie Breteau, Paris, in 1958. Lives in Fontenay-aux-Roses, near Paris.



Jacques Zwobada, *Dance*, 1952



Isamu Noguchi, A Corner of his Stone Garden at the UNESCO Building, Paris 1958



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The main section of this work was written between November 1957 and March 1958. The printing of the entire text, on fine surface-coated paper from the Biberist Paper Works, was completed by Paul Attinger Ltd. in Neuchâtel, Switzerland, January 25, 1960. The photographic plates were engraved by Villars & Co., in Neuchâtel. The book was bound by Roger Veihl, in Geneva.



















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